



AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

# SLASH

## GUITAR ANTHOLOGY



HAL•LEONARD®

# SLASH

## GUITAR ANTHOLOGY

### **Table of Contents**

Always On The Run

Anastasia

Beggars And Hangers On

Black Or White

By The Sword

Civil War

Dirty Little Thing

Fall To Pieces

The Godfather (Love Theme)

Gotten

Mr. Brownstone

November Rain

Paradise City

Patience

Rockstar 101

Set Me Free

She Builds Quick Machines

Slither

Sweet Child O' Mine

Used To Love Her

Welcome To The Jungle



from Lenny Kravitz - Mama Said

# Always On The Run

Words by Lenny Kravitz  
Music by Lenny Kravitz and Slash

## Intro

Moderately slow ♩ = 86

N.C.

\*E7#9

Gtr. 1 (dist.)

*f* P.M. P.M. P.M. P.M. P.M.

TAB

19 19

0 7 5 4 0 5 0 5 0 7 0 7 5 4 0 5 5 5 2 3 0 0 2

Gtr. 2 (dist.)

*f* P.M. P.M.

TAB

10

0 7 5 4 0 7 5 4 0 5 5 5 2 3 0 0 2

\*Chord symbols reflect implied harmony.

## Riff A

End Riff A

P.M. P.M. P.M. P.M.

TAB

0 7 5 4 0 5 0 5 0 7 0 7 5 4 0 5 5 5 2 3 0 0 2

P.M. P.M. P.M.

TAB

0 7 5 4 0 5 0 5 0 7

Copyright © 1990 Miss Bessie Music (ASCAP) and Dik Hayd Music (ASCAP)  
All Rights for Dik Hayd Music Administered by WB Music Corp.  
International Copyright Secured All Rights Reserved

Gtr. 2: w/ Riff A (2 times)

Gtr. 1 tacet

D#7sus2 E7sus2

Gtr. 1

Staff 1: Treble clef, key of D major (F# C# G# D). The first measure contains a quarter note D5, a quarter note E5, and a quarter rest. The second measure is a whole rest. The fretboard diagram below shows the first two frets: the first fret has a natural D on the high E string, and the second fret has a natural E on the high E string.

Gtr. 3 (dist.)

Staff 2: Treble clef, key of D major. The first measure contains a quarter rest, followed by a series of eighth and sixteenth notes, including some with 'x' marks indicating muted notes. The piece ends with a double bar line and a final chord diagram. The fretboard diagram below shows the first two frets with various notes marked with 'x' for muting and numbers for fret positions.

E7#9

Riff B

D#7sus2 E7sus2

End Riff B

Staff 3: Treble clef, key of D major. This staff contains the same musical notation as Staff 2, including the final double bar line and chord diagram.

# Verse

Gtr. 2: w/ Riff A (4 times)

Gtr. 3: w/ Riff B (6 times)

E7#9

D#7sus2 E7sus2

Staff 4: Treble clef, key of D major. The melody starts with a quarter rest, followed by a quarter note D5, a triplet of eighth notes (E5, F#5, G#5), and a quarter note A5. The lyrics "1. And my ma - ma said" are aligned under the first part of the staff.

1. And my ma - ma said

that your \_\_\_\_ life \_\_\_\_

is a gift. \_\_\_\_

E7#9

D#7sus2 E7sus2

Staff 5: Treble clef, key of D major. The melody continues with a quarter rest, a quarter note D5, a triplet of eighth notes (E5, F#5, G#5), and a quarter note A5. The lyrics "And my ma - ma said," are aligned under the first part of the staff.

And my ma - ma said,

"There's much \_\_\_\_ weight

you will lift." \_\_\_\_

E7#9

D#7sus2 E7sus2

Staff 6: Treble clef, key of D major. The melody continues with a quarter rest, a quarter note D5, a triplet of eighth notes (E5, F#5, G#5), and a quarter note A5. The lyrics "And my ma - ma said," are aligned under the first part of the staff.

And my ma - ma said,

"Leave those \_\_\_\_ bad \_\_\_\_ boys a - lone." \_\_\_\_

E7#9

D#7sus2 E7sus2

Staff 7: Treble clef, key of D major. The melody continues with a quarter rest, a quarter note D5, a triplet of eighth notes (E5, F#5, G#5), and a quarter note A5. The lyrics "And my ma - ma said," are aligned under the first part of the staff.

And my ma - ma said,

"Be home \_\_\_\_

be - fore the dawn." \_\_\_\_



E7#9 D#7sus2 E7sus2

And my ma - ma said, "You can be \_\_\_\_\_ rich or poor." \_

Gtr. 2 **Riff C** **End Riff C**

P.M. P.M.

E7#9 D#7sus2 E7sus2

But my ma - ma said, "You can be \_\_\_\_\_ big or small." \_\_\_\_\_

P.M. P.M. P.M.

**Chorus**  
G5 A5 E7#9 D#7sus2 E7sus2

Al - ways on \_\_\_\_\_ the run. \_\_\_\_\_

(But I'm al - ways on \_\_\_\_\_ the run.

Gtr. 3

Gtr. 2 **Rhy. Fig. 1** **End Rhy. Fig. 1**

1/4

P.M. P.M. P.M.

G5

A5

But I'm al - ways on \_\_\_\_\_ the run.)

The score consists of three systems. The first system shows the vocal melody and a guitar accompaniment. The second system shows a guitar solo with a 1/2 fret bend. The third system shows the vocal melody and guitar accompaniment, with a 1/4 fret bend.

## Interlude


Gtr. 2: w/ Riff A (2 times)

Gtr. 3: w/ Riff B (2 times)

E7#9 D#7sus2 E7sus2

E7#9

D#7sus2 E7sus2



**§ Verse**

Gtr. 2: w/ Riff A (2 times)

Gtr. 3: w/ Riff B (4 times)

E7#9

D#7sus2 E7sus2

2. And my ma - ma said that it's good to be fruit - ful.  
3. And my ma - ma said, "Ba - by, don't ride that cra - zy horse."

E7#9

D#7sus2 E7sus2

But my ma - ma said, "Don't take more than a mouth - ful." \_\_\_\_\_  
And my ma - ma said, "You must \_\_\_\_\_ push with much force."



1st time, Gtr. 2: w/ Riff C  
2nd time, Gtr. 2: w/ Riff C (2 times)

E7#9

D#7sus2 E7sus2

And my ma - ma said \_\_\_\_ that it's \_\_\_\_ good to be nat - u - ral.  
And my ma - ma said, \_\_\_\_ "Go get all \_\_\_\_ that you're af - ter."

To Coda

E7#9

D#7sus2 E7sus2

And my ma - ma said \_\_\_\_ that it's \_\_\_\_ good to be fac - tu - al. \_\_\_\_  
And my ma - ma said \_\_\_\_ that love's \_ all that mat - ters.

Gtr. 2

P.M. P.M. P.M. P.M.

0 7 5 4 0 5 0 5 0 7 0 7 5 4 0 5 5 5 2 3 4 2

Chorus

G5

A5

E7#9

D#7sus2 E7sus2

Al - ways on \_\_\_\_ the run. \_\_\_\_

(But I'm al - ways on \_\_\_\_ the run.

Gtr. 3

X X 5 7 5 7 X 5 X X 5 7 X X 5 7 X X 7 5 7 5

Gtr. 2

P.M. P.M. P.M.

5 5 X X X X 2 2 X 2 2 0 7 5 4 0 5 0 5 0 0 7

G5

A5

But I'm al - ways on \_\_\_\_\_ the run.)

Interlude

Gtr. 2: w/ Riff A (2 times)  
Gtr. 3: w/ Riff B

E7#9 D#7sus2 E7sus2

Oh.

E7#9 D#7sus2 E7sus2

Spoken: Slash.

Gtr. 1

steady gliss.

19

Gtr. 3



# Guitar Solo

A5 A6 A5 A6 A5 A6 A5

Gtr. 1

semi-P.H.

Gtr. 3

Gtr. 2

Gtr. 2: w/ Riff A

E7#9

Gtr. 1

Gtr. 3

B5 B6 B5 B6 B5

Gtr. 1

10 10 7 10 7 9 (9) 7 7 8 7 10/12 12 0 12 12 11 12 11 12 12 (12) 5/12 12 12

Gtr. 3

7 0 5 7 7 0 5 7 4 5 5 7 5 5 7 7 7

Gtr. 2

4 2 4 2 6 2 4 2 4 2 4 2 6 2 4 2 4 2 4 2 4 2 5 1/2

grad. bend

Gtr. 2: w/ Riff A (2 times)  
Gtr. 3: w/ Riff B (2 times)

E7#9

Gtr. 1

15 12 15 12 15 12 15 12 15 12 15 12 15 12 15 12 12

D#7sus2 E7sus2

Ah.

15 14 12 15 12 15 12 15 12 14 12 15 12 14 (14) 12 14 12 14 12 12 12 10



Gtr. 1 tacet

E7#9

D#7sus2 E7sus2



⊕ Coda

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (3 1/2 times)

G5

A5

E7#9

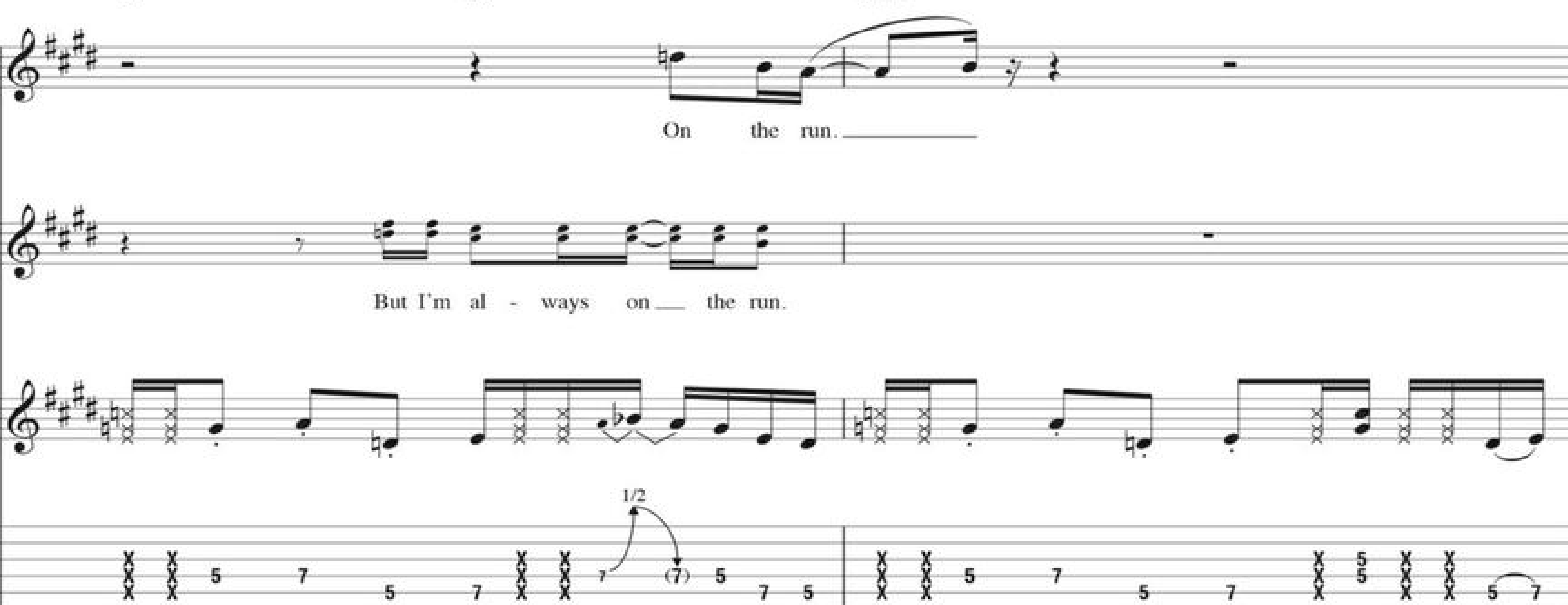
D#7sus2 E7sus2



G5

A5

E7#9



G5 A5 E7#9 D#7sus2 E7sus2

Al - ways on the run.

But I'm al - ways on the run.

G5 A5

Al - ways on the run.

But I'm al - ways on the run.)

### Outro

Gtr. 2: w/ Riff A (2 times)  
Gtr. 3: w/ Riff B (6 times)

E7#9 D#7sus2 E7sus2

Spoken: Uh, what's up, ma - ma?

E7#9 D#7sus2 E7sus2

You want it, uh, right now? What you? Hold on. Yeah!

Gr. 2 E7#9 D#7sus2 E7sus2

0 7 5 4 0 5 | 0 7 5 4 0 5 0 5 (5) 1/2

E7#9 D#7sus2 E7sus2

0 7 5 4 0 5 5 5 2 3 0 2 | 0 5 7 5 7 5 7 9 7 9 7 7 9

E7#9 D#7sus2 E7sus2

0 7 5 4 0 5 0 5 0 7 | 0 7 5 4 0 5 5 5 2 3 0 2

E7#9 D#7sus2 E7sus2

0 7 5 4 0 5 0 5 7 5 7 5 | 0 7 5 4 0 5 0 5 2 (5)

E7#9 Dsus2/C# Dsus2 Esus2 N.C.

0 7 5 4 0 5 0 5 7 5 | 0 7 5 4 0 5 0 5 2 (5)

Gr. 2

0 7 5 4 0 5 0 7 (7) 5 7 | 0 7 5 4 0 5 0 4 4 4 4 4 | 5 7 (7)

from Slash - Apocalyptic Love

# Anastasia

Words and Music by Slash and Myles R. Kennedy

Tune down 1/2 step:

(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately slow  $\text{♩} = 80$

Dm

B $\flat$

Gtr. 1  
(nylon-str. acous.)

*mp*  
w/ fingers  
let ring throughout

T  
A  
B

G7/B

G7

G7/B

C

2 2 3

C $\sharp$ o

A7

Dm

Dsus2/C

3 4 0 3

B $\flat$

A

C

G

B $\flat$

F

E

1 3 1 0 3 3 1 0 0 0

A7

**$\text{♩}$  Faster  $\text{♩} = 104$**

Gtr. 1 tacet

Dm

Gtr. 3  
(elec.)

Gir. 2  
(elec.)

 $f$   
w/ dist.

G

C

The Lord's Prayer  
 主 的 禱 告

In G major, 4/4 time. The score is for a vocal part, likely a soprano or alto. The lyrics are in English and Chinese. The music is a simple, hymn-like setting.



A Dm

*To Coda*

Bb Bb5/A C5 G Bb5 F5 E5

*8va* *loco*

A5 E5 G5 D5 F5 C5 E

\*A5 G5 A5 G5 A5

Gtrs. 2 & 3

Riff A

End Riff A

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5

\*Chord symbols reflect implied harmony.

Gtr. 2: w/ Riff A

Gtr. 3

G5 A5 G5 A5

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5

Gtr. 4 (elec.)

Rhy. Fill 1

End Rhy. Fill 1

mf  
w/ slight dist.

2 2  
0 0

Verse

\*\*A5 F/A

1. Blood red sky on a des - ert road; \_\_\_\_\_ got - ta make my way down to Mex - i - co \_\_\_\_\_ for  
2. All I need is a mir - a - cle; \_\_\_\_\_ law - men got me run - ning now for - ev - er - more. \_ They'll

P.M. P.M. P.M. P.M.

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5

1 2

\*\*Chord symbols reflect overall harmony.

G/A A5

what I did. I know that it was wrong. This fi -  
hunt me down un - til the end of time. Oh, -

P.M. P.M. P.M. P.H. P.M. P.M. semi-P.H. P.M.

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5 5 0 5 0 5 0 5 3 0 3 0 3 5 5 0 5 0 5 3 0 3 0 3 5

Pitch: E

1 2 3 X 3 3 2 2 2 2 2 0 0 0 2 2 0 0

F5/A

- re in my heart, it will nev - er die; ev - 'ry-thing I love will be left be - hind. No  
my ma - ma, now I've got to go; I'll nev - er love an - oth - er how I loved you so. I'm

P.M. P.M. P.M. P.M. P.M. P.M.

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5 5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5 5 0 5 0 5 3 0 3 0 3 5

2 2 2 2 2 2 10 10 10 10 8 8

string noise

Fill 1  
Gtr. 3

P.H. P.H.

5 5 0 5 7 5 7 5 7 5 3 5 3

G5/A

A5

turn-ing back, \_ for - ev - er gone \_ to - night. \_ } All my love, \_  
so a - fraid \_ to leave this all \_ be - hind. \_ }

Gtr. 3

P.M. -----| P.M. P.M. -----| P.M. ---|

5 0 5 0 3 5 0 5 0 5 3 0 3 0 3 5 5 0 3 0 3 0 3 0 0 0

Gtr. 4

10 10 8 12 12 12 10 10 10 14 14 12 14 14 12 14

Gtr. 2

Chorus

Gtr. 4 tacet  
D5

Bb5

An - a - sta - sia, \_ An - a - sta -

\*Gtrs. 2 & 3 Rhy. Fig. 1

P.M. ---| P.M. P.M. ---| P.M. ---| P.M. ---| P.M. P.M. ---| P.M. ---|

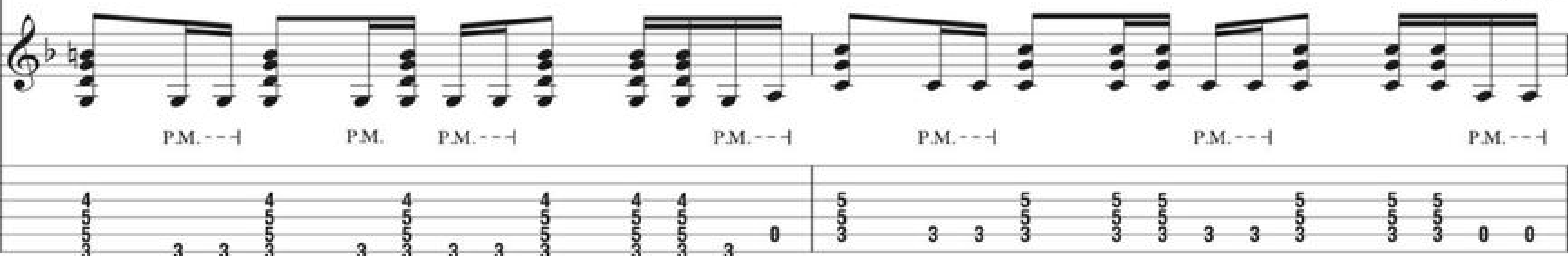
7 7 7 7 7 7 7 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 0

G

C5



End Rhy. Fig. 1

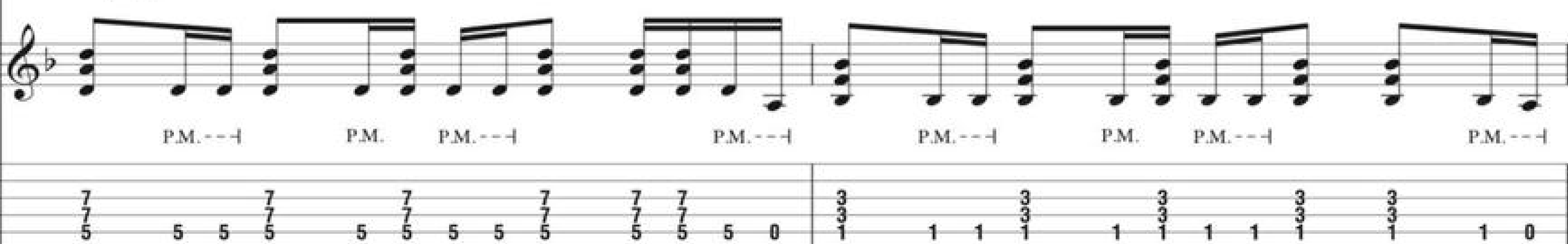


D5

Bb5



Rhy. Fig. 2



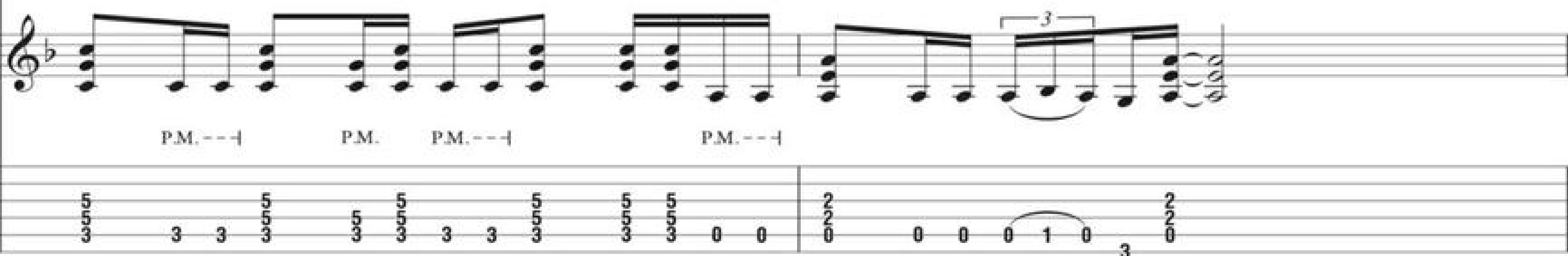
C5

1.

A5



End Rhy. Fig. 2





Interlude

Gtr. 2 tacet

Gtr. 2: w/ Riff A

G5

A5

G5

A5

G5

A5

Staff 1: Treble clef, key signature of one flat. Contains a melodic line with a long slur over the first four measures, followed by a whole rest in the fifth measure.

Gtr. 3

Staff 2: Treble clef, key signature of one flat. Contains a melodic line with slurs and a fretboard diagram below it with fingerings: 5 0 5 0 3 0 5 0 5 3 0 0 3 5 0 5 0 5 3 0 3 0 3 5.

Gtr. 4: w/ Rhy. Fill 1

Staff 3: Treble clef, key signature of one flat. Contains a melodic line with slurs and a repeat sign. Below the staff is a fretboard diagram with fingerings: 5 0 5 0 3 5 7 6 7 7 5 7 5 4 0 0 0 0 1 0 3 0.

Interlude

G5 Gmaj7(no3rd) G7(no3rd)

G5 Gmaj7(no3rd) G7(no3rd)

Staff 4: Treble clef, key signature of one flat. Contains a melodic line with a long slur over the first four measures, followed by a whole rest in the fifth measure.

Gtr. 3

Staff 5: Treble clef, key signature of one flat. Contains a melodic line with slurs and a fretboard diagram below it with fingerings: 5 0 4 0 3 3 2 3 2 0 5 0 4 0 3 3 2 3 2 0.

Gtr. 2

Staff 6: Treble clef, key signature of one flat. Contains a melodic line with slurs and a fretboard diagram below it with fingerings: 5 0 4 0 3 3 2 3 2 0 5 0 4 0 3 3 2 3 2 0.

G5 Gmaj7(no3rd) G7(no3rd) G5 Gmaj7(no3rd) G7(no3rd)

P.M. P.M. P.M. P.M. - - - P.M. P.M. - - - P.M.

3 5 0 3 4 0 3 3 3 2 3 2 0

10 12 0 0 11 0 0 10 9 9 10 9 12

10 10 10

## ⊕ Coda

### Guitar Solo

The image shows a musical score for guitar, consisting of two systems. The first system is in 4/4 time and has a key signature of one flat (Bb). It features a melody line with various ornaments and a bass line with fret numbers. The second system continues the melody and bass line. The score is labeled with 'Dm' and 'Bb5' above the first system.

The image shows a musical score for the song "The Rose Tree". The top staff is a treble clef staff with notes. The bottom staff is a guitar tablature staff. The tablature includes fret numbers (10, 8) and chord diagrams for F major and C major.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the guitar accompaniment. The second system contains the second line of the melody and the second line of the guitar accompaniment. The melody is written in treble clef, and the guitar accompaniment is written in a simplified notation with numbers 0-10 on a five-line staff. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a 'P.M.' (Poco Moderato) marking and a repeat sign.



Chorus  
Gtr. 2: w/ Rhy. Fig. 1 (3 times)  
\*Gtr. 5: w/ Rhy. Fig. 1 (1st 3 meas.)  
D5

Gtr. 3 tacet

Bb5

G

\_\_\_\_\_ An - a - sta - sia, \_\_\_\_\_ An - a - sta - sia, \_\_\_\_\_ this may be \_\_\_\_\_

8va ~ 7  
Gtr. 3

1  
(20)

\*Gtr. 5 (elec.) w/ dist., played *f*.

C5

D5

\_\_\_\_\_ our last \_\_\_\_\_ good - bye. \_\_\_\_\_ You can't save \_\_\_\_\_

Gtr. 5

let ring ~ 4

P.M. --- 4

P.M. P.M. --- 4 P.M. --- 4

5 5 6 5 7 5 5 7 5 7 5 7

5 5 7 7 7 5 5 5 5 5 7 7 0 0

Bb5

G

\_\_\_\_\_ me, \_\_\_\_\_ I am fad - ing. \_\_\_\_\_ Blood is on \_\_\_\_\_

P.M. --- 4 P.M. P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. P.M. --- 4 P.M. --- 4

3 3 1 1 3 1 1 1 3 1 0

4 3 3 3 3 3 3 3 4 4 3 0



C5 D5

my hands to night. An - a - sta -

let ring - 4

P.M. - - 4 P.M. P.M. - - 4

Bb5 G

sia, An - a - sta - sia, for your hon -

P.M. - - 4 P.M. P.M. - - 4 P.M. - - 4 P.M. P.M. - - 4

C5 D5

or I took a life. You can't save

Gtr. 2: w/ Rhy. Fig. 2

P.M. - - 4 P.M. P.M. - - 4 P.M. - - 4 P.M. P.M. - - 4

B♭5 C5

me, I am fading. Blood is on

P.M. --- P.M. P.M. --- P.M. P.M. P.M. ---

3 3 3 10 9 5 5 5 9 7

1 1 1 1 8 7 3 3 3 3 7 7

A5 N.C. A5

my hands to night.

Gtr. 5

grad. bend 1/2

3 (3) \*Vol. swell

6 7 9 14 14 12

4 5 7 12

Gtr. 2

P.M. ---

2 2 2 2 2 2 2 2

0 0 0 1 0 3 0 0

Interlude A5

slight P.M. --- slight P.M. ---

2 3 0 2 3 0 3 2 0 3 2 3 2 0 2 0 4 0

slight P.M. -----|

0 4 0 0 2 0 4 0 4 2 4 0 2 3 0 | 3 2 0 3 2 0 2 3 0 2 3 0 3 2 3 0 2

8va -----

fdbk.

Pitch: C#

string noise

8va -----

loco

**Outro-Guitar Solo**

A5 Asus4 Dm(add9)/A

let ring -----|

A5

Asus4

The first system of musical notation for 'The Rose Tree' consists of a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody is written on a single staff. It begins with a quarter note G4, followed by a quarter note A4, then a quarter note B-flat4, and a quarter note A4. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The system ends with a quarter note D4. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes: 'The' under G4, 'Rose' under A4, 'Tree' under B-flat4, 'The' under A4, 'Rose' under G4, 'Tree' under F4, and 'The' under E4.

$$Dm/A$$

G/A

A5

[illegible]

The first system of the musical score for "The Sound of Silence" by Simon & Garfunkel. The top staff is in treble clef with a key signature of one flat (B-flat). The music begins with a piano introduction consisting of a series of chords: a B-flat major triad (Bb, D, F), a D minor triad (D, F, Ab), and a B-flat major triad (Bb, D, F). This is followed by a melodic line starting on a whole note Bb, then a half note D, and a half note F. The guitar tablature below the staff shows the fretting for these chords and the melodic line: Bb (1), D (2), F (3) for the first chord; D (2), F (3), Ab (4) for the second chord; and Bb (1), D (2), F (3) for the third chord. The melodic line is played on the first string, starting at the 1st fret (Bb), then the 2nd fret (D), and the 3rd fret (F).

Asus4

$$Dm/A$$

The first system of the musical score for 'The Wind' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a wavy line above it, indicating a tremolo or rapid oscillation. The bass staff contains a sequence of numbers: 10, 12, 12, 12, 13, 13, 13, 13, 13, 12, 13, 12, 13, 12, 10, 13, 12, 13, 12, 10. These numbers are connected by lines and arrows, suggesting a sequence of notes or chords. The first measure of the bass staff has a '1/4' above the 10, and the second measure has a '1/2' above the 12. The system is divided into two measures by a vertical line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first two measures of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of one flat (B-flat). The bass line is written in bass clef. The melody consists of quarter and eighth notes, while the bass line consists of quarter and eighth notes. The piece ends with a double bar line and repeat dots.

A5

12 10 12 10 12 10 12 10 9 10 9 9 11 9 11 10 (10) 5 14 0 15 (15) 15 15 13 15 13 15 13 12 13 12 13 15 13

2 2 0 2 2 0 2 0 2 2 0

Asus4

15 13 12 13 12 13 15 13 15 13 12 13 12 13 15 13 15 13 12 13 12 13 15 13 15 13 12 13 12 13 15

3 0 0 0

Dm/A

G/A

13 15 13 12 13 12 13 15 13 15 14 17 15 17 15 13 15 13 15 13 12 13 12 13 12 13 12 10 12 10 12 10

6 7 0 X X X X 0 0





100

G/A

1000

## Abstract

The first system of the musical score for "The Sound of Silence" is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a whole note chord (F4, A4, C5) and is followed by a series of descending half notes: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (half), and B3 (half). Below the staff, a guitar fretboard diagram shows the corresponding fret numbers for the notes: F (6), A (7), C (7), G (6), F (5), E (4), D (3), and C (2).

A

The first staff of the exercise is written on a single five-line staff. It begins with a treble clef. The notes are: G4 (first line), A4 (second line), B4 (third line, marked with a sharp sign), C5 (third space), D5 (fourth line), E5 (fifth line), F5 (first space), G5 (second space), A5 (third space), B5 (third line), C6 (second space), D6 (second line), E6 (first space), F6 (first line), G6 (first space), A6 (first line), B6 (first space), C7 (first line). A bracket under the last three notes (A6, B6, C7) indicates a triplet. The staff ends with a double bar line.

End Rhy. Fig. 3

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It begins with a treble clef and a sharp sign. The melody is written in a simple, folk-like style. The lower staff is in bass clef and contains a series of rhythmic markings, specifically a sequence of '2's, indicating a steady beat or a specific rhythmic pattern.





Gtr. 1: w/ Rhy. Fig. 1

•D

F5 D5 F5 D5 F5 D5

F5 D5 F5 D5 F G D5

F5 D5 F5 D5

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a treble clef, a sharp sign, and a 4/4 time signature. The melody is written on a five-line staff. The first measure contains a whole note chord consisting of the notes C4, E4, G4, and A4, which are the notes of the C major triad. This is followed by a series of rests. The bottom staff is a bass staff, also in 4/4 time, with a key signature of one sharp. It begins with a bass clef and a sharp sign. The bass line is written on a five-line staff. The first measure contains a whole note chord consisting of the notes C3, E3, G3, and A3, which are the notes of the C major triad. This is followed by a series of rests. The score is divided into measures by vertical bar lines.

**End Rhy. Fig. 1**

The musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains four measures, each with a whole rest. A repeat sign is located at the beginning of the first measure. The bottom staff is empty.

\*Chord symbols reflect overall harmony.

F5

D5 G5

D5

F5

D

F5 D

Gitr. 2

## Rift A

[illegible]

Rhy. Fig. 2

Gr. 3

[illegible]

F G End Riff A Gtr. 2: w/ Riff A (1st 3 meas.) F5 D

3 2 0 0 3 0 3 2 0 3 0 0

10 10 10 10 13 10 10 10 10 10 12 12 12 12 15 12 7 10 7 7 7 7 7 7 7 7 7 7 7 7

[illegible]



F G F5 D

1. Well, I know \_

Gtr. 2

Gtr. 3

Verse

Gtr. 3 tacet

\*D

Gtr. 2 tacet

Am(add4)

you could-n't love me 'cause you're

Gtr. 4 (clean)

Riff B

*mp*

let ring throughout

Gtr. 2

\*Chord symbols reflect implied harmony.

G

prom - ised to a wealth - y man. Take a look.

Gtr. 4 (clean)

End Riff B

Gtr. 3

*mp*

Gtr. 4: w/ Riff B (2 times)

Am(add4)

G

What are you see in? Is that a noose or a wed

Gtr. 3

*mp*

D

Am(add4)

- ding band? Should I go to see a heal - er?

Gtr. 2

*pp* *mp*  
w/ slide

\*Vol. swell

Gtr. 3

Rhy. Fig. 3

*mp*

Gtr. 2 tacet

G

Nerv - ous twitch - in' in my hands.

Gtr. 3

End Rhy. Fig. 3

\*Cadd9/G

G

D

D @ open

Rhy. Fig. 4A

Gtr. 4

Oo,

Gtr. 5 (clean)

*mp*  
w/ slide

Gtr. 6 (clean)

*mp*  
w/ slide

Rhy. Fig. 4

Gtr. 3

End Rhy. Fig. 4

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

Cadd9/G

G

D

nerv - ous twitch - in' \_\_\_\_\_ in my hand. \_\_\_\_\_

Gtr. 5

Fretboard diagram for Gtr. 5: 7/8, 8 7 8, 6 7

Gtr. 6

w/ slight dist.  
Fretboard diagram for Gtr. 6: 7, 11

### Pre-Chorus

Gtr. 5 tacet

Dadd9

A

Gtr. 4

God \_\_\_\_\_ help \_ me rid this feel - in' \_\_\_\_\_ 'cause I'm

Gtr. 6

Fretboard diagram for Gtr. 6: 6 7, 7, 7 6

Gtr. 3

let ring -----  
Fretboard diagram for Gtr. 3: 2, 2 3 2, 3 2 2, 2

G Cadd9/G G

fall - in' all \_\_\_ to piec - es and I can't \_ get out - ta bed. \_\_\_

Gtr. 6

Gtr. 2

Gtr. 3

*f*

*mf*

17

## Chorus

Gtr. 2: w/ Riff A (1 1/2 times)

Gtr. 3: w/ Rhy. Fig. 2

Gtrs. 4 & 6 tacet

D F5 D F5 G5

Beg - gars \_\_\_ and hang - ers - on \_\_\_ try to take you from me. \_\_\_

D F G

Some - one with a Bi - ble in his pock - et cloud - in' ev - 'ry - thing \_\_\_ you see. \_\_\_

F5 D F G


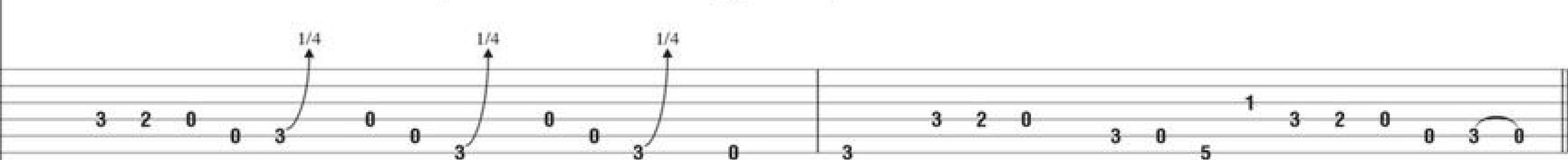
Beg - gars and hang - ers - on, \_\_\_ they'll chip it a - way. \_\_\_

D F G



Bur - y your soul \_ in the riv - er 'cause the end is here \_ to stay, \_ oh, \_ yeah. \_

Gtr. 2 **Riff C** **End Riff C**

Gtr. 3 **Rhy. Fig. 5** **End Rhy. Fig. 5**




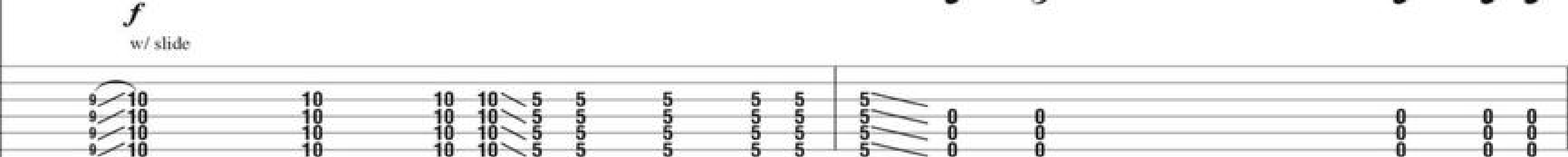

**Interlude**

C G D



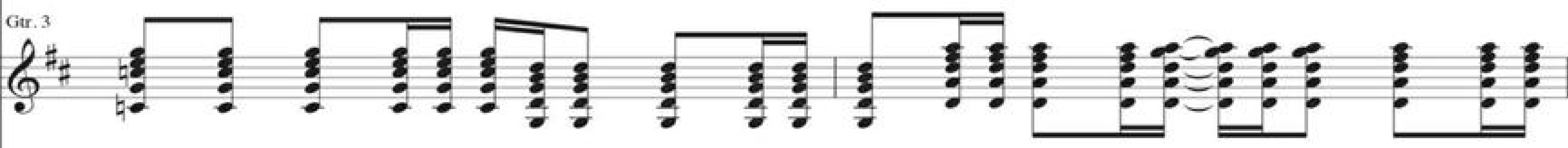
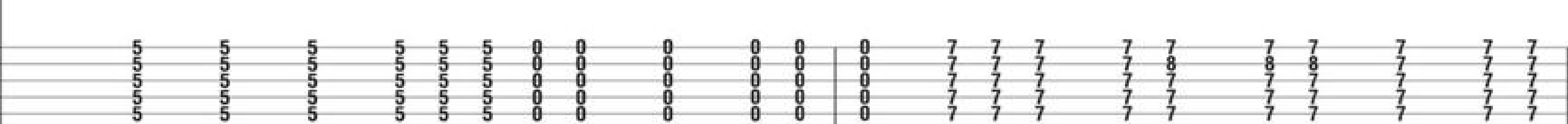
\*Gtrs. 2 & 7 (dist.)

f w/ slide

\*Composite arrangement

Gtr. 3

**Pre-Chorus**

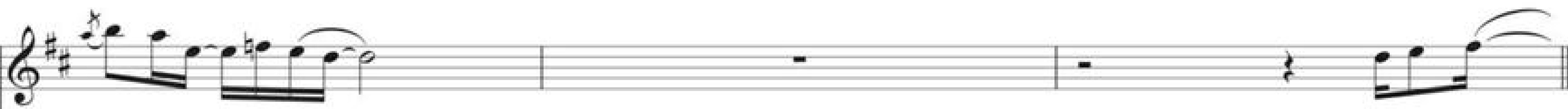
Dadd9                      A                      G                      C

God \_\_\_\_\_ help \_ me rid this feel - in' \_\_\_\_\_ 'cause I'm fall - in' all \_\_\_\_ to piec - es \_\_\_\_ and I

The musical score for the Pre-Chorus consists of three systems. The first system shows the vocal melody in treble clef with lyrics underneath. The second system shows guitar chords in treble clef and guitar tablature below. The third system shows guitar chords in bass clef and guitar tablature below. Chord symbols Dadd9, A, G, and C are placed above the staff at the beginning of each measure.




G Cadd9/G G D Gtrs. 2 & 7 tacet

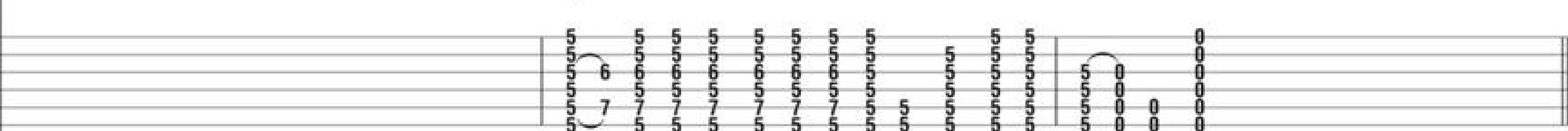


can't get out \_ of bed. \_ 2. I was wrong, \_

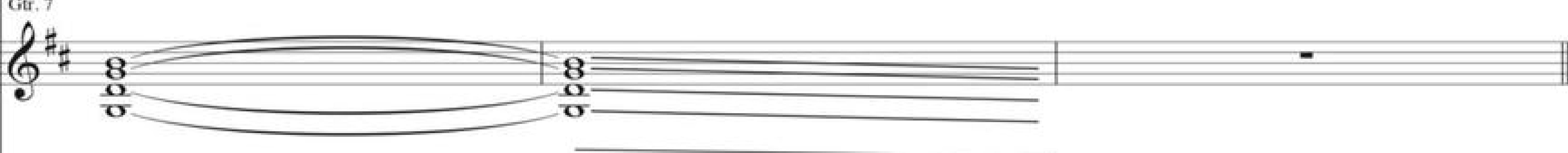
Gtr. 4



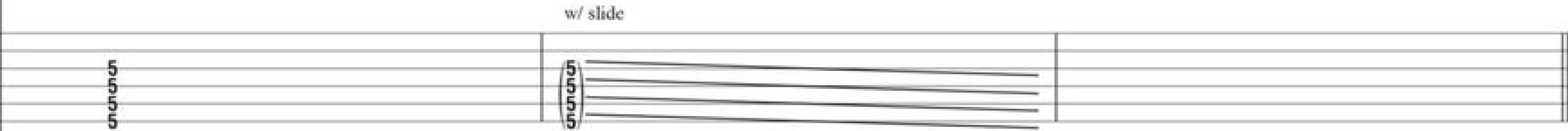
*mp*



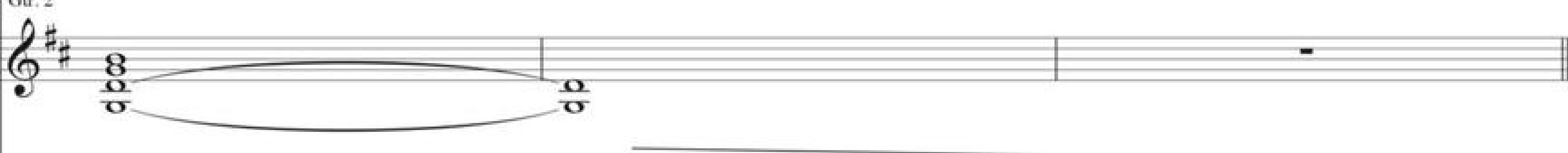
Gtr. 7



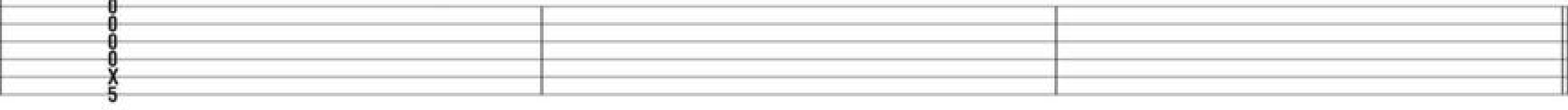
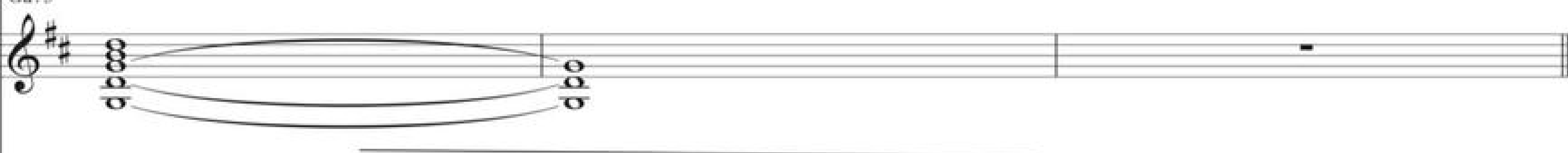
w/ slide



Gtr. 2



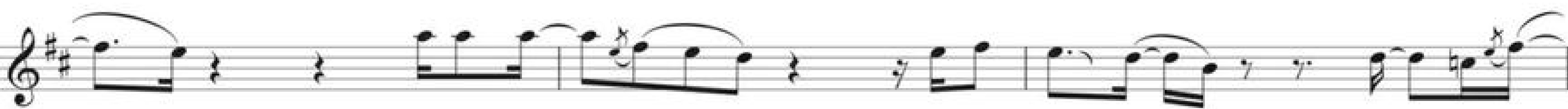
Gtr. 3



Verse

Gtr. 3: w/ Rhy. Fig. 3 (2 times)  
Gtr. 4: w/ Riff B (2 times)

D Am(add4) G



I don't need \_ you. \_ It seems reck - less \_ and \_ un - fair. \_

D

Am(add4)

Gtr. 8 (clean)

*mf*  
w/ slide

Bet-ter days \_\_\_\_\_ are far be - hind \_\_\_\_\_ me. \_\_\_\_\_ Guess

5 7 8 8 8 7 7 6 7 10 10

G

D

that's an - oth - er cross I'll have \_\_\_\_\_ to bear. \_\_\_\_\_

8 7 8 7 8 7 8 7 7 5 7 (7)

Gtr. 8 tacet

C

G

D

Oo. \_\_\_\_\_

Gtr. 4

6 7

Gtr. 3

5 X 5

**Interlude**  
Gtr. 4: w/ Riff B (2 times)  
D Am(add9) G D

Gtr. 9 (dist.)

*mf*

*let ring* -----|

Gtr. 6

*w/ dist.*

Gtr. 3

*mp*

Gtr. 3: w/ Rhy. Fig. 3

Am(add4) G D

I

Gtr. 9

Gtr. 6

**Bridge**  
Gtrs. 6 & 9 tacet

C G D

know that there's a time and a rea - son to

**Rhy. Fig. 6** **End Rhy. Fig. 6**

Gtr. 2

*let ring*

**Rhy. Fig. 6A** **End Rhy. Fig. 6A**

Gtr. 3

Gtrs. 2 & 3: w/ Rhy. Figs. 6 & 6A (2 times)

C G D

take the ghost and lock it up in - side. And

C G D

may - be I am down, but I'm not beat - en. Like

*D.S. al Coda*

C G D

an - y - thing, we were born to die.

Gtr. 2

Gtr. 3

Gtr. 2: w/ Riff A (1st 2 meas.)  
Gtr. 3: w/ Rhy. Fig. 2 (1st 2 meas.)

F G D F5 D

end is here \_ to stay. \_ Beg - gars and hang - ers - on, \_

Gtr. 9

10 10 (10) 1/2 9 9 (9) 7 10 7

Gtr. 2

3 2 0 3 0 5 3 3 2 0 3 0

Gtr. 3

10 10 10 13 10 10 12 12 12 12 12 12 12 12 12 12 12 12

Gtr. 2: w/ Riff C  
Gtr. 3: w/ Rhy. Fig. 5

F<sup>5</sup> G<sup>5</sup> D F G

beg - gars and hang - ers - on.

Gtr. 9

let ring -----

(7) 10 10 12 12 12 12 12 12 12 12 12 12 1/2 (12) 10 | 12 10 13 12 1 hold bend 13 13 12 (12) | 10 12 1 10 13 12 (12) 10 12 10 1/4 12 10 10 1/4 12 10

**Outro**  
E5 G D

No, no, no, no. —

Gtr. 9

8va

1 hold bend 15 14 (14) 13 12 12 11 (11) 12 12 1 hold bend 20 20 20 (20) 19 (19)

**Riff D** **End Riff D**

Gtr. 10 (dist.)

*f*

1 hold bend 15 14 (14) 13 12 12 11 (11) 12 12 (12)

**Rhy. Fig. 7A** **End Rhy. Fig. 7A**

Gtr. 3

4 4 4 0 0 0 7 7 7 7 7 0

2 2 2 5 5 5 7 7 7 7 7 0

**Rhy. Fig. 7** **End Rhy. Fig. 7**

Gtr. 2

2 2 2 2 2 0 0 0 0 0 0 0

Gtrs. 2 & 3: w/ Rhy. Figs. 7 & 7A (4 times)  
Gtr. 10: w/ Riff D

E5 G D

No, no, no, no, — no, no, no, no. —

Gtr. 9 *loco*

8va

1 hold bend 15 14 (14) 13 12 12 11 (11) 12 12 1 hold bend 20 20 20 (20) 20 (20)

E5 G D

Gtr. 9 *loco*

1 hold bend

14 15 14 (14) 13 12 12 11 12 11 12 11 12 11 11 12 11 12

Gtr. 10

1 hold bend

14 15 14 (14) 13 12 12 11 12 11 10 10 0 0 12 11 11 11 12 11 12

Gtr. 10: w/ Riff D (2 times)

E5 G D

No, no, no, no, no, no, no, no.

Gtr. 9 *8va*

12/15 15 14 15 17 15 14 15 15 15 14 1/2 14 15 14 17 14 17 1 17 15 17 15

E5 G D

No, no, no, no, no, no, no.

*8va*

20 20 20 20 20 (20) 18 20 18 17 17 19 19 19 17 18 19 17 20 17 20 20



Free time

Gtrs. 2, 9 & 10 tacet

Gtr. 3 tacet

E5

G

G7

D7

No, no, no, no.

Gtr. 9 *8va*
  
  
 20 20 20 20 20

Gtr. 10
   
  
 14 15 14 (14) 13 12 (12) (12) (12) (12)

Gtr. 11 (dist.)
   
  
*mf* *p*
  
 w/ slide steady gliss.
   
 5 4 5 4 5 4 (5)

\*4th string sounds sympathetically.

Gtr. 3
   
  
 4 4 4 4 5

Gtr. 2
   
  
 2 2 2

## Intro

Fast ♩ = 159

N.C.

Gtr. 1 (elec.)

(Drums)

3

D5

E

D5

*mf*

w/ dist.

P.S.

T  
A  
B

E5 D5

E5 D5

E5

D

E

D

E5 D5

E5 D5

E5

D5

\*E5  
Riff A

D5

P.M.

P.M.

P.M. - - -

\*Chord symbols reflect implied harmony.

Gtr. 2 (elec.)

E5

D5

E5

D5

E5

*mf*

w/ dist.

1/2

1/2

Gtr. 1

End Riff A

P.M.

P.M.

P.M.

P.M.

P.M. - - - -

P.M.

P.M.

*Father: Hey!* *Son: What?* *Turn it off!* *Dad, this is the best part!* *Turn it off!* *No!*

D5 E5 D5 E5 D5 E5 G5 E5

*p*

*p*

P.M. P.M. P.M. --- P.M. P.M. P.M. P.M. P.M. ---

Gtr. 1: w/ Riff A *It's too late for this.* *Turn it off!* *Dad, this is the best part! Come on!* *No!*

D5 E5 D5 E5 D5 E5

*Turn it off now!* *No, this is the...* *I wanna listen to it, okay?* *You got things to do tomorrow.*

D5 E5 D5 E5 D5 E5 D5

*mf*

*mf*

P.M. P.M. P.M. --- P.M. P.M. P.M. P.M. P.M. ---

Gir. 2 facet

*Ben. Now, I'm warning you. Turn it off now!*

E5	D5	E5	D5	E5	D5	D	E	N.C.
----	----	----	----	----	----	---	---	------

### Free time

Cit. 1 facet

*Son: Yeah, right. Too late? Sure. Eat this!*

<sup>a</sup>Gtr, 3 (elec.)

6 sec.

(Digital samples)

3 sec.

E5

Guitar (elect.)

6 sec. (Digital samples) 3 sec.

*f*  
w/ dist.

00X2

9 (9)

<sup>a</sup>Doubled throughout

Moderately ♩ = 116

N.C.(E)    A/E                    E                    Esusi                    E                    A/E                    E                    Esusi                    E

A musical staff in treble clef with a key signature of three sharps (F#, C#, G#). The staff contains five measures. The first measure has a repeat sign. The second measure has a whole note. The third measure has a whole note and a vertical line of five 'x' marks above it, with the word 'Ow!' written below the staff. The fourth measure has a whole note. The fifth measure has a whole note and a repeat sign.

Rhy. Fig. 1

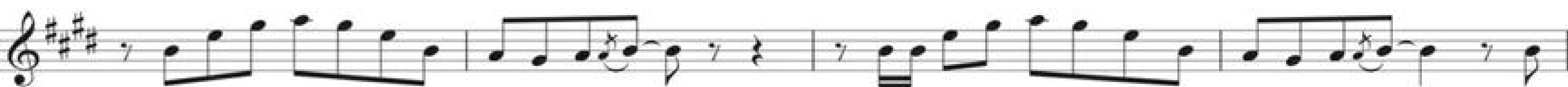
**End Rhy. Fig. 1**

[illegible]

# Verse

Gtr. 3: w/ Rhy. Fig. 1

N.C.(E) A/E E Esus<sup>2</sup> E A/E E Esus<sup>2</sup> E



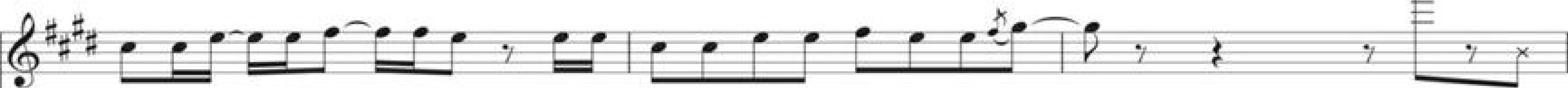
1. I took my ba-by on a Sat-ur-day date... But is that girl with you? Yes, we're one and the same... Now

A

N.C.(E)

A/E

E

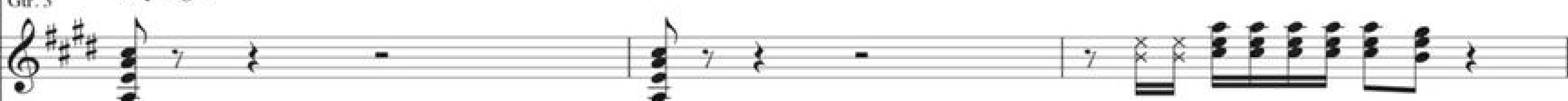


I be-lieve in mir-a-cles and a mir-a-cle has hap-pened to-night...

Hee, ah,

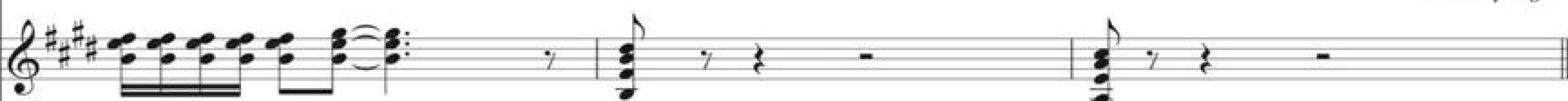
Gtr. 3

Rhy. Fig. 2



ah, But if you're think-in' a-bout my ba-by, it don't mat-ter if you're black or white...

End Rhy. Fig. 2



## Interlude

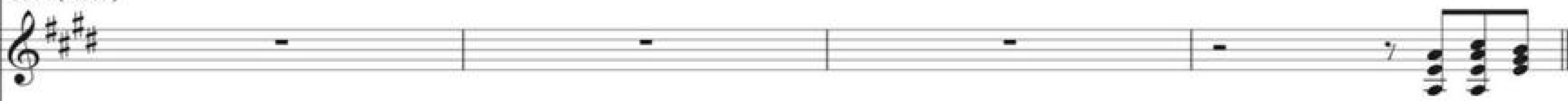
Gtr. 3: w/ Rhy. Fig. 1

N.C.(E) A/E E Esus<sup>2</sup> E A/E E Esus<sup>2</sup> E



Oo!

Gtr. 4 (acous.)

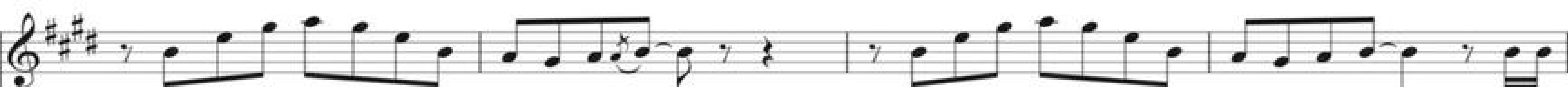


*mf*

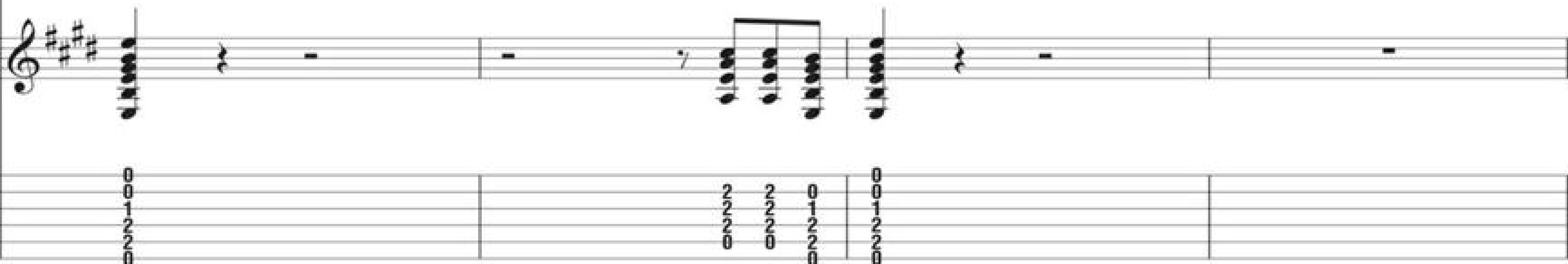
# Verse

Gtr. 3: w/ Rhy. Fig. 1

E A/E E Esus<sup>2</sup> E A E A/E E Esus<sup>2</sup> E



2. They print my mes-sage in the Sat - ur - day Sun. \_ I had to tell 'em I ain't sec-ond to none. \_ And I



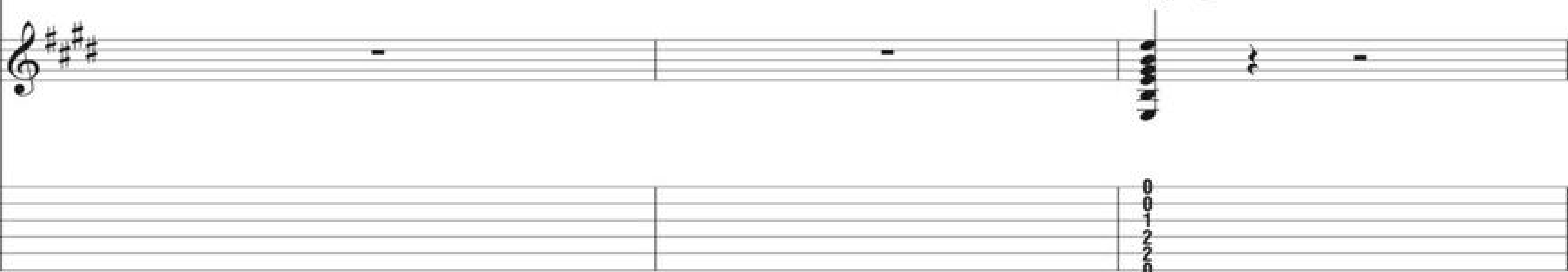
Gtr. 3: w/ Rhy. Fig. 2

A

E A/E E



told a - bout \_ e - qual - i - ty. And it's true, eith - er you're wrong or you're right. \_ Oo, da,



Rhy. Fig. 3

Esus<sup>2</sup>

E

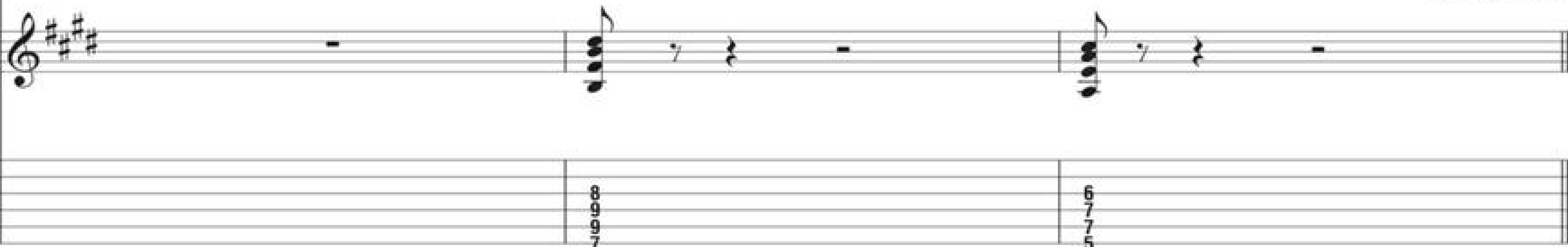
B

A



ah, but if you're think-in' a - bout my ba - by, it don't mat - ter if you're black or white. \_

End Rhy. Fig. 3



# Interlude

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

E A/E E Esus<sup>2</sup> E A E A/E E Esus<sup>2</sup> E A E

— Hoo! — Don't — get bad!

The musical notation for the Interlude section consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains two phrases: "Hoo! —" and "Don't — get bad!". The middle staff is a guitar line in treble clef, featuring a series of chords and melodic fragments corresponding to the guitar part. The bottom staff is a bass line in bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

A/E E Esus<sup>2</sup> E A E A/E E Esus<sup>2</sup> E

Hee, — hee.

The musical notation for the Interlude section continues with three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the phrase "Hee, — hee.". The middle staff is a guitar line in treble clef, featuring a series of chords and melodic fragments corresponding to the guitar part. The bottom staff is a bass line in bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

## Bridge

Gtr. 4: w/ Rhy. Fig. 3 (1st meas.)

E

I am tired — of this yell - in', I am tired — of this stuff. I am tired — of this bus-'ness. Go —

The musical notation for the Bridge section consists of three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "I am tired — of this yell - in', I am tired — of this stuff. I am tired — of this bus-'ness. Go —". The middle staff is a guitar line in treble clef, featuring a series of chords and melodic fragments corresponding to the guitar part. The bottom staff is a bass line in bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

E7

A5

— when the go-in' gets rough. — I ain't scared — of your broth-er. I — ain't scared — of no sheets.

The musical notation for the Bridge section continues with three staves. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "— when the go-in' gets rough. — I ain't scared — of your broth-er. I — ain't scared — of no sheets.". The middle staff is a guitar line in treble clef, featuring a series of chords and melodic fragments corresponding to the guitar part. The bottom staff is a bass line in bass clef, showing a rhythmic pattern of eighth and sixteenth notes.

Riff B

End Riff B

Gtr. 3

The musical notation for the Bridge section continues with three staves. The top staff is a guitar line in treble clef with a key signature of three sharps (F#, C#, G#). It contains the lyrics "Gtr. 3". The middle staff is a guitar line in treble clef, featuring a series of chords and melodic fragments corresponding to the guitar part. The bottom staff is a bass line in bass clef, showing a rhythmic pattern of eighth and sixteenth notes.



Gtr. 3: w/ Riff B  
E7

A5

I ain't scared of no - bod - y. Don't \_\_\_\_\_ put your fin - ger in me. Hey! Pro -

Em6

tec - tion for gangs, clubs and na - tions, caus - in' grief in hum - an re - la - tions. It's a

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 5 (elec.)  
*mf*  
w/ clean tone

15 15 15 15 14 14 14 14 14 12 15 15 15 15 14 14 14 14 12

Gtr. 5: w/ Rhy. Fig. 4 (2 times)

turf war on a glob - al scale. I'd rath - er hear both sides of the tale. See, it's

not a - bout rac - es, just plac - es, fac - es. Where your blood comes from is where your

N.C.

space is. I seen the bright get dul - ler I'm not gon - na spend my life be - in' a col - or. 3. Don't

Gtr. 5

15 15 15 15 15 14 14 14 14 12 14 1/4 15 12

# Verse

Gtr. 3: w/ Rhy. Fig. 2  
Gtr. 5 tacet

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

A

E A/E E

tell me you — a - gree — with me — when I saw you kick - in' dirt in my eye. — Hee, — hee.

Esus<sup>1</sup>

E

B

A

Da, but if you're think-in' a - bout my ba - by, it don't mat - ter if you're black or white. \_

Gtr. 3: w/ Rhy. Fig. 2 (last 4 meas., 2 times)

E A/E E Esus<sup>1</sup> E

B

A

— I said you're think-in' 'bout be-in' my ba - by, it don't mat - ter if you're black or white. \_

E A/E E

Esus<sup>1</sup>

E

B

A

— I said you're think-in' 'bout be-in' my broth-er, it don't mat - ter if you're black or white. \_

Gtr. 4

## Outro

Gtr. 3: w/ Rhy. Fig. 1 (4 3/4 times)

E A/E E Esus<sup>1</sup> E A E A/E E Esus<sup>1</sup> E A E

— All — right, all right, ah, uh, ah, uh. Oo, hoo. \_

Rhy. Fig. 5

End Rhy. Fig. 5

1.

2.

B E

Gr. 3

The first system of the musical score for 'The Wind' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a series of sixteenth notes (F#, G, A, B, C, D, E, F#) followed by a series of eighth notes (G, A, B, C, D, E, F#). The bottom staff is in bass clef and contains a series of eighth notes (G, A, B, C, D, E, F#). The system concludes with a double bar line.

from Slash - Slash

# By The Sword

Words and Music by Slash and Andrew Stockdale

Gtr. 2: Capo V

## Intro

Slow ♩ = 71

N.C.

\*C5 A5

G5 A5

D5 C5

G5 D5/A

Gtr. 1 (acous.)  
(Hi-hat)

The Intro section consists of two staves. The top staff is a standard musical staff in 4/4 time, showing a sequence of chords and melodic lines. The bottom staff is a guitar tablature, with fret numbers (0, 3, 5) and rhythmic markings (mf, P.M., 1/4, 3/4) indicating the playing technique. The tablature includes triplets and various fret positions.

\*Chord symbols reflect implied harmony.

C G/B A5 G5 F5 D5 C5 G5 D5/A

This section continues the musical notation with a standard staff and a corresponding guitar tablature. It includes various fret numbers and rhythmic markings, such as 1/4 and 3/4, to guide the player.

## Verse

A5 C5 A5 G5 A5 D5 C5 G5 D/A

The Verse section is presented with a standard musical staff and a guitar tablature. It includes the lyrics: "1. With the hors - es that you ride \_\_\_ and the feel - ings left in - side, \_ comes a". The notation includes various fret numbers and rhythmic markings, such as 1/4 and 3/4, to guide the player.

© 2010 DIK HAYD MUSIC and UNIVERSAL MUSIC PUBLISHING PTY. LTD.

All Rights for DIK HAYD MUSIC Administered by WB MUSIC CORP.

All Rights for UNIVERSAL MUSIC PUBLISHING PTY. LTD. in the U.S. and Canada Controlled and Administered by UNIVERSAL - SONGS OF POLYGRAM INTERNATIONAL, INC.

All Rights Reserved Used by Permission

C G/B A5 G5 F/A C5 A5 G5 A5 C5 A5 G5 A5

time you need to leave \_ all that be - hind. \_ Well, they claim they'd like to know \_ an - y -

D5 C5 G5 D/A C G/B A5 G5 F/A C5 A5 G5

one could let it go. \_ And the peo - ple gath - er 'round \_ for the last show. \_

**Chorus**

D (A) F (C)

Well, there is a re - ward \_ to live \_ and die \_ by the sword. \_

**Gtr. 1** **Rhy. Fig. 1**

**Gtr. 2 (elec.)**

*mp*  
w/ clean tone  
let ring throughout

\*Symbols in parentheses represent chord names respective to capoed guitar.  
Symbols above reflect actual sounding chords. Capoed fret is "0" in tab.

Am (Em) G (D)

Well, they try to com - pli - cate — you, but you left it all be - hind.

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

D (A) F (C) Am (Em)

All world - ly pos - ses - sions are left — for re - col - lec - tion and fin - al - ly — it's all —

Gtr. 2

Interlude

Gtr. 2 tacet

G G# C5 A5 G5 A5 D5 C5 G5 D/F#

gone.

\*Gtrs. 3 (elec.) & 4 (elec.)

w/ dist.

1/4 1/4

C5 G/B A5 G5 F G5 A5

2. They're re -

Gtr. 3

Gtr. 4

*mf*

Verse

C5 A5 G5 A5 D5 C5 G5 D/A

leas - ing all the hounds. \_ What is lost could still be found. \_ When you

Gtr. 4 tacet

C5 G/B A5 G5 F/A C5 A5 G5 A5

hop up on your feet, \_ you're on the \_\_\_\_\_ ground. Well, there's

Gtr. 3





Am

Well, they try to com - pli - cate you, but you left it all be - hind.

G

End Rhy. Fig. 2

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (1st 2 meas.)

D

All world - ly pos - ses - sions are left for re - col - lec -

F

Am

- tion and fin - al - ly it's all gone.

G

G#

Gtrs. 3 & 4

Interlude

Am

D7

F

Rhy. Fig. 3

Whoa. \_\_\_\_\_

End Rhy. Fig. 3

Gtrs. 3 & 4; w/ Rhy. Fig. 3  
 Am D7 F D7

Whoa. \_\_\_\_\_

Guitar Solo  
 F G Am F/A

Gtr. 5 (elec.)  
*mf*  
 w/ dist. & wah-wah

\*Played behind the beat.

Gtr. 3  
 Riff A  
*mp*  
 let ring

Gtr. 4  
 Rhy. Fig. 4  
*mp*



D

F

Am

G

D

**F**

<sup>a</sup>Played behind the beat.

Am

G

G#

3. Ho, \_\_\_\_\_ with the

11-5

8va  
Gtr. 5

17 20 22 17 20 17 19 1/2 (19) 17 19 19 20 19 1/2 (19) 17 19 (19)

Gtrs. 3 &amp; 4

The image shows a musical score for the song "The Rose Tree". It consists of two systems. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, and the lyrics "The Rose Tree" are written below it. The second system has a bass clef and a key signature of one sharp (F#). The melody is written on a five-line staff, and the lyrics "The Rose Tree" are written below it. The score is for a single melodic line, likely for a voice or a single instrument.

C      A5                      G5      A5                                      D      C                                      G5      D/F#

C5            G/B            A5            G5            F

time you need to leave \_ all that be - hind. \_

D F A

[illegible]



F

All world - ly pos - ses - sions are left for re - col - lec -

A

G

G#

tion and fin - al - ly it's all gone.

Gtr. 3

Gtr. 4

Outro

C A5 G5 A5 D C G D/F#

Whoa, —





Tune down 1/2 step:  
(low to high) Eb-Ab-Db-Gb-Bb-Eb

# Intro

Moderately slow ♩ = 76

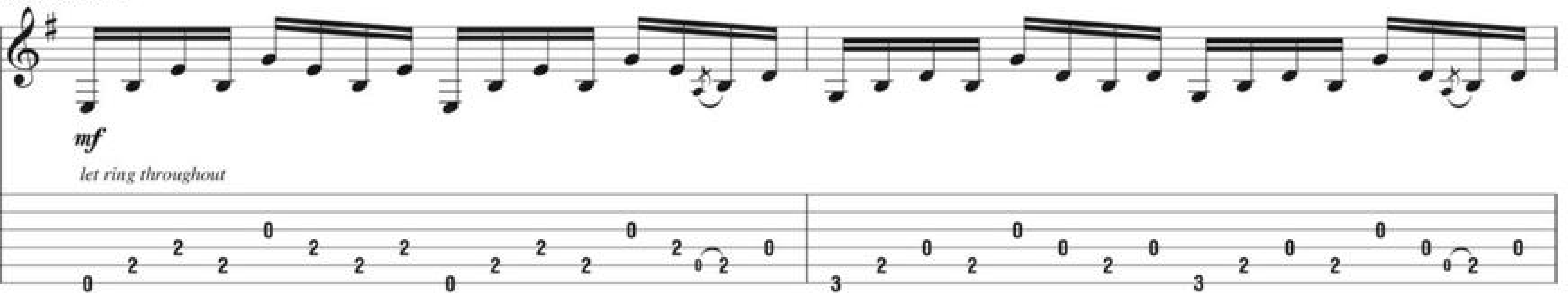
Spoken: What we've got here is...failure

(10 sec.)

to communicate. Some men you just can't reach so you

Gtr. 1 Em  
(acous.) **Riff A**


*mf*  
let ring throughout



get what we had here last week, which is the way he wants it. Well, he gets it!

Em G D/F#


**End Riff A**



N' I don't like it any more than you men.

Em G

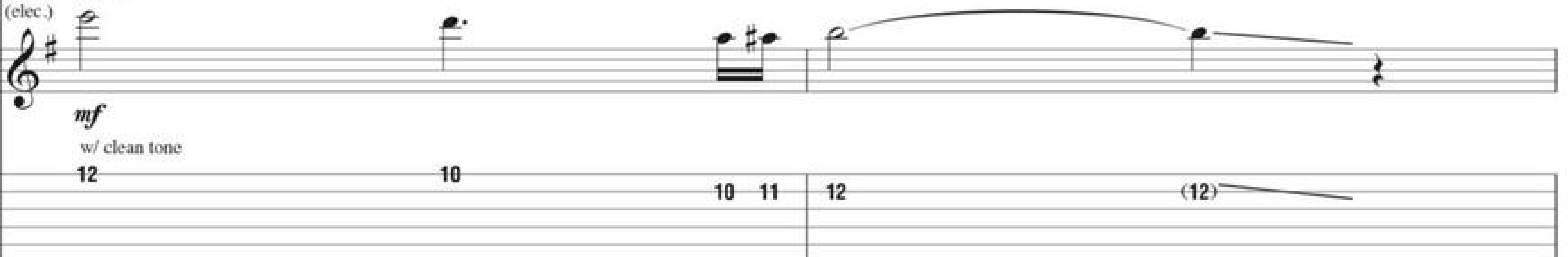
Whistled -----




Gtr. 2 **Riff B**  
(elec.)

*mf*  
w/ clean tone

12 10 10 11 12 (12)



Gtr. 1



Copyright © 1990 Guns N' Roses Music (ASCAP) and Black Frog Music (ASCAP)

All Rights for Black Frog Music in the U.S. and Canada Controlled and Administered by Universal - PolyGram International Publishing, Inc.  
International Copyright Secured All Rights Reserved

Em G D/F#

Whistled -----

End Riff B

12 10 10 11 12 10 8 7

Verse

Gtr. 1: w/ Riff A Em Gtr. 2: tacet G

1. Look at your young - men fight - ing, look at your wom - en cry - ing.

Gtr. 2 Fill 1 End Fill 1

Em G D/F#

Look at your young - men dy - ing, the way they've al - ways done be - fore. -

Interlude

Gtr. 1: w/ Riff A Gtr. 2: w/ Riff B Em G

\*Gtr. 3 (acous.) mp let ring ----- let ring -----

5 4 5 4 0 5 4 5 5 4 5 4 0 5 4 0 5 4 3 0 3 3 5 4 3 5 4 0 3 0

\*Doubled throughout

Em G D/F#

let ring - - - - - string noise let ring - - - - - let ring - - - - -

5 4 5 4 0 5 4 5 4 5 0 5 4 3 0 3 3 0 3 0 3 0 4 2

**Verse**  
Gtr. 1: w/ Riff A  
Gtr. 2: w/ Fill 1  
Em G Em

2. Look at the hate \_ we're breed - ing, look at the fear \_ we're feed - ing, Look at the lives \_ we're lead - ing, the

let ring - - - - -

2

G D/F# A5 A5#11

way we've al-ways done be - fore. \_ My hands \_ are tied, \_

Gtr. 2

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

2 2 2 5 2 5 0 4 2 4 4 2 3 0 0 4 3 3 2 3 5

Gtr. 4 (elec.) Rhy. Fill 1 End Rhy. Fill 1

mf w/ slight dist.

2 2 0 4

Gtr. 5 (elec.) Rhy. Fill 1A End Rhy. Fill 1A

f w/ dist.

2 2 0 2 2 2 2 2 2

**Bridge**  
Gtr. 2 tacet  
E5

G5 F#5

the bil-lions shift \_ from side \_ to side, \_ and the  
For all I've seen \_ has changed \_ my mind, \_ but still the

Gtr. 4 Rhy. Fig. 1

let ring -----

0 0 2 0 3 3 3 3 3 3 3 2 1/4

Gtr. 5 Rhy. Fig. 1A

P.M. ---| P.M. -----|

0 2 0 0 0 2 0 2 0 0 0 2 0 0 0 0 5 4 0 3 3 2

E5 G5 D G5 F#5

wars \_ go on \_ with brain-washed pride \_ for the love of God \_ and our hu-man rights. \_ And  
wars \_ go on \_ as the years \_ go by \_ with no love of God \_ or hu-man rights. \_ 'Cause

let ring -----

0 0 0 0 3 3 3 3 3 3 3 2 1/2 (2)

P.M. ---| P.M. ---|

2 2 0 2 0 0 0 2 0 2 2 0 0 0 0 3 3 0 3 0 3 0 3 2



The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, piano, and bass. The guitar part is in the key of D major (one sharp) and 4/4 time. It features a melodic line with a long sustain in the first measure, followed by a series of chords and a final melodic phrase. The piano part provides harmonic support with chords and a melodic line. The bass part is written in a simplified notation, likely for a beginner or intermediate player, using numbers 0-7 to represent frets. The score is divided into two systems, each with a treble and bass staff. The first system covers measures 1-4, and the second system covers measures 5-8. The guitar part is marked with a "P.M." (Piano) instruction in measures 1, 2, 3, 4, 5, and 6. The piano part is marked with a "P.M." instruction in measures 1, 2, 3, 4, 5, and 6. The bass part is marked with a "P.M." instruction in measures 1, 2, 3, 4, 5, and 6. The score is presented in a clean, professional layout with clear notation and a white background.

### Guitar Solo

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A

E5

G5

F#3

E5

Citr. 6 (elec.)

<sup>11</sup>w/ wah-wah

steady gliss.

<sup>a</sup>○ = pedal open (toe up); † = pedal closed (toe down)

[illegible]

## Bridge

Bridge

G Bm<sup>b</sup>6 Em

Gtrs. 5 & 6 tacet

black arm - band \_\_\_\_ when they shot the man \_ who said, "Peace could last for - ev - er"? \_ And in my

Gtr. 6

The image shows the musical notation for guitar 6, measures 1 and 2. The staff is in treble clef with a key signature of one sharp (F#). In measure 1, there is a whole note chord consisting of F#4, A4, and C5. In measure 2, there is a whole note chord consisting of F#4, A4, and C5. The notation is a simple chordal progression.

<sup>10</sup>Vol. swell

==Gtrs. 1 & 4

let ring -----| let ring -----| let ring -----|

3 0 0 3 0 0 2 4 0 4 3 0 4 0 0 2 0 2 2 2 0 2 2 0 2 0 0 2 0

**\*\*Composite arrangement**

Gtr. 5

The image shows a musical score for guitar 5. It features a treble clef and a key signature of one sharp (F#). The music is written on a single staff, and the notation indicates a whole note chord. The score is divided into two measures by a bar line.

G Bm<sup>b</sup>6 Em C Dsus2

first mem - o - ries they shot Ken - ne - dy and I went numb when I learned to see. So I

Gtrs. 1 & 4

let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

\*Gtrs. 1, 4 & 7

\*Gtr. 7 (elec.) w/ clean tone, played *mp*, Composite arrangement

G Bm<sup>b</sup>6 Em

nev - er fell for Vi - et - nam, we got the wall of D. C. to re - mind us all that you

let ring ----- let ring ----- let ring -----

G Bm<sup>b</sup>6 Em C D

can't trust free-dom when it's not in your hands, when ev - 'ry - bod - y's fight - in' for their prom - ised land, and...

Gtrs. 1, 4 & 7

let ring ----- let ring -----

Gtr. 5



**Chorus**  
Gtrs. 1 & 7 tacet  
G5 B5 E5

I don't need your civil war.

Gtr. 4 Rhy. Fig. 2

3 0 4 4 2 2 0 2 0 2 0

Gtr. 5 Rhy. Fig. 2A

P.M. - - - P.M. - - -

0 4 4 4 2 2 2 2 0 0 0 2 2 0 0 2 2

G5 B5 E5 C D

It feeds the rich while it buries the poor.

End Rhy. Fig. 2

3 0 4 4 2 2 0 2 0 2 0 7 7 5 5

End Rhy. Fig. 2A

P.M. - -

0 4 4 4 2 2 2 2 0 0 0 7 7 7 7 0 5 5 5 5

Gtrs. 4 & 5: w/ Rhy. Figs. 2 & 2A

G5

B5

E5

musical staff with lyrics: You're pow - er - hun - gry, sell - in' sol - diers in a hu - man gro - c'ry store. \_ Ain't that fresh!

G5

B5

E5

C

D

musical staff with lyrics: I don't need \_\_\_\_\_ your civ - il war. \_\_\_\_\_ Oo, \_\_\_\_\_ no, no, \_\_\_\_\_ no, no,

Guitar Solo

G5

B5

E5

musical staff with lyrics: no.

Gtr. 6 musical staff with notes and fret numbers (10, 10, 10, (10), 8, 10, 8, 10, 10, (10), 8, 9, 10/15) and annotations: \*w/ wah-wah, 1 hold bend, steady gliss.

\*Used as filter.

Gtr. 4 musical staff with notes and fret numbers (3, 0, 4, 2, 2, 0, 2, 0)

Gtr. 5 musical staff with notes and fret numbers (0, 0, 4, 4, 2, 2, 0, 0, 0, 0, 2, 2, 0, 0, 0, 2, 2)



Verse

Gtrs. 1 & 7: w/ Riff A (2 times)

G5 B5 E5 C D Em

3. Lookat the shoes \_ you're fill - ing,

grad. bend

1 hold bend

10 10 10 10 (10) 8 10 12 10 15 12 15 12 14 (14) 12 14 14 12 14 12 10 12 10 12 12 10 12 10 12

Gtrs. 4, 5 & 6 tacet

G Em G D/F#

look at the blood \_ we're spill - ing. Look at the world \_ we're kill - ing, the way we've al-ways done be - fore.\_

Em G

Look in the doubt \_ we've wal - lowed, look at the lead - ers we've fol - lowed,

Gtr. 2

12 10 10 11 12

Em G D/F#

Look at the lies \_\_\_ we've swal - lowed and I don't want to hear \_\_\_ no more. \_

12 10 10 11 12 10

Gtrs. 4 & 5: w/ Rhy. Fills 1 & 1A A5 A5#11

*D.S. al Coda*

My hands \_ are tied \_

let ring ----- let ring ----- let ring ----- let ring -----

2 2 5 2 0 4 2 4 4 2 5 2 5 5 0 4 2 3 3 2 3 5

⊕ Coda

Guitar Solo

Gtrs. 4 & 5: w/ Rhy. Figs. 1 & 1A E5 G5 F#5

Gtr. 6

w/ wah-wah

E5 G5 D G5 F#5 E5

steady gliss.

G5 F#5 E5

let ring -----|

**Interlude**  
**Double-time feel**  
*Spoken: We practice selective annihilation of mayors and government officials.*

G5 D A5 B/A C5/A

Gtr. 6

let ring - -|

Gtrs. 4 & 5

P.M. -----| P.M. -----|

*For example, to create a vacuum. Then we fill that vacuum,* *as popular war advances. Peace is closer.*

D5/A F5/A C5/A

Gtr. 6 tacet

P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----| P.M. -----|

Chorus

Gtrs. 4 & 5: w/ Rhy. Figs. 2 & 2A (1 1/2 times)

G5

B5

E5



I don't need your civil war.

G5

B5

E5

C

D



It feeds the rich while it buries the poor.

G5

B5

E5



You're power-hungry, sellin' soldiers in a human grocery store. Ain't that fresh!

G5

B5

E5

C

D



I don't need your civil war, no, no, no, no, no, no, no, no, no, no,  
(I don't need your civil war.)

Gtr. 4



Gtr. 5



\*P.M. ----- P.M.

\*Gradually lift P.M.



Double-time feel

\*G5

Bm

E5

no. I don't need \_\_\_\_ your civ - il war. \_\_\_\_

Rhy. Fig. 3

let ring ----- let ring -----

Rhy. Fig. 3A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. ---

\*Chord symbols reflect basic harmony.

G

Bm

E5

C

D

I don't need \_\_\_\_ your civ - il war! \_\_\_\_

End Rhy. Fig. 3

let ring ----- let ring ----- let ring -----

End Rhy. Fig. 3A

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.



Gtrs. 4 & 5: w/ Rhy. Figs. 3 & 3A

G5

Bm

E5

You're pow - er - hun - gry, sell - in' sol - diers in a hu - man gro - c'ry store. \_ Ain't that fresh!

G

Bm

E5

C

D

I don't need \_\_\_\_\_ your civ - il war, \_\_\_\_\_ no, no, no, no, no, no, no, no, \_\_\_\_\_ ah, no, \_\_\_\_\_ ah,  
(I don't need \_\_\_\_\_ your civ - il war.) \_\_\_\_\_

### Guitar Solo

Gtr. 4: w/ Rhy. Fig. 3 (2 times)

Gtr. 5: w/ Rhy. Fig. 3A (2 times)

G5

Bm

E5

no. I don't need \_\_\_\_\_ one more war, \_\_\_\_\_

Gtr. 6

\*w/ wah-wah

14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12

\*Used as filter.

oh, \_\_\_\_\_

15 14 12 15 14 12 15 14 12 15 12 14 14 14 12 15 12 14 12 15 12 14 12 15 15

G

Bm

E5

\_\_\_\_\_ whoa.

The musical score consists of two staves. The first staff shows a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter note on G4, followed by a quarter note on A4, and then a half note on B4, all beamed together. This is followed by a whole rest. The second staff continues the melody with a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter note on G4, all beamed together. This is followed by a quarter note on F#4, a quarter note on E4, a quarter note on D4, and a quarter note on C4, all beamed together. The staff ends with a double bar line. Below the second staff is a fretboard diagram for a guitar. It shows the fret numbers for each note: (15) 12, 15, 13, 12, 15, 12, 15, 13, 12, 14, 12, 13, 12, 15, 15, 14, 15, 14, 12, 14, 14, 12, 15. The diagram includes a dashed line indicating the continuation of the fretboard.

The musical notation shows a sequence of notes on a treble clef staff. The first measure contains two eighth notes, the second contains two eighth notes, the third contains four sixteenth notes, the fourth contains four sixteenth notes, the fifth contains four sixteenth notes, and the sixth contains a half note. Above the staff, there are labels 'C' and 'D'. Below the staff, a fretboard diagram shows the fingerings for each note: (15), (15), 15, 15, 14, 15, 14, 15, 14, 12, 14, 15, 12, 14, 12, 15, 12, 15, (15), and finally 12/19.

G5

Bm

E5

[illegible]

### End double-time feel

G Bm E5 C D  
 End double-time feel  
 I don't need one more war, no, no, no, no, ah, no, ah,  
 8va loco  
 17 15 17 17 15 17 15 17 (17) 15 17 15 17 15 17 15 12 15 12 14 14 12 14

**Outro**  
Slower ♩ = 68

Gr. 6 meet

The image shows a musical score for guitar and voice. The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The first measure contains a half note G4, followed by a whole rest. The second measure contains a whole rest. The third measure contains a half note G4, followed by a whole rest. The fourth measure contains a whole rest. The fifth measure contains a half note G4, followed by a whole rest. The sixth measure contains a whole rest. The seventh measure contains a half note G4, followed by a whole rest. The eighth measure contains a whole rest. The ninth measure contains a half note G4, followed by a whole rest. The tenth measure contains a whole rest. The eleventh measure contains a half note G4, followed by a whole rest. The twelfth measure contains a whole rest. The thirteenth measure contains a half note G4, followed by a whole rest. The fourteenth measure contains a whole rest. The fifteenth measure contains a half note G4, followed by a whole rest. The sixteenth measure contains a whole rest. The seventeenth measure contains a half note G4, followed by a whole rest. The eighteenth measure contains a whole rest. The nineteenth measure contains a half note G4, followed by a whole rest. The twentieth measure contains a whole rest. The twenty-first measure contains a half note G4, followed by a whole rest. The twenty-second measure contains a whole rest. The twenty-third measure contains a half note G4, followed by a whole rest. The twenty-fourth measure contains a whole rest. The twenty-fifth measure contains a half note G4, followed by a whole rest. The twenty-sixth measure contains a whole rest. The twenty-seventh measure contains a half note G4, followed by a whole rest. The twenty-eighth measure contains a whole rest. The twenty-ninth measure contains a half note G4, followed by a whole rest. The thirtieth measure contains a whole rest. The thirty-first measure contains a half note G4, followed by a whole rest. The thirty-second measure contains a whole rest. The thirty-third measure contains a half note G4, followed by a whole rest. The thirty-fourth measure contains a whole rest. The thirty-fifth measure contains a half note G4, followed by a whole rest. The thirty-sixth measure contains a whole rest. The thirty-seventh measure contains a half note G4, followed by a whole rest. The thirty-eighth measure contains a whole rest. The thirty-ninth measure contains a half note G4, followed by a whole rest. The fortieth measure contains a whole rest. The forty-first measure contains a half note G4, followed by a whole rest. The forty-second measure contains a whole rest. The forty-third measure contains a half note G4, followed by a whole rest. The forty-fourth measure contains a whole rest. The forty-fifth measure contains a half note G4, followed by a whole rest. The forty-sixth measure contains a whole rest. The forty-seventh measure contains a half note G4, followed by a whole rest. The forty-eighth measure contains a whole rest. The forty-ninth measure contains a half note G4, followed by a whole rest. The fiftieth measure contains a whole rest. The fifty-first measure contains a half note G4, followed by a whole rest. The fifty-second measure contains a whole rest. The fifty-third measure contains a half note G4, followed by a whole rest. The fifty-fourth measure contains a whole rest. The fifty-fifth measure contains a half note G4, followed by a whole rest. The fifty-sixth measure contains a whole rest. The fifty-seventh measure contains a half note G4, followed by a whole rest. The fifty-eighth measure contains a whole rest. The fifty-ninth measure contains a half note G4, followed by a whole rest. The sixtieth measure contains a whole rest. The sixty-first measure contains a half note G4, followed by a whole rest. The sixty-second measure contains a whole rest. The sixty-third measure contains a half note G4, followed by a whole rest. The sixty-fourth measure contains a whole rest. The sixty-fifth measure contains a half note G4, followed by a whole rest. The sixty-sixth measure contains a whole rest. The sixty-seventh measure contains a half note G4, followed by a whole rest. The sixty-eighth measure contains a whole rest. The sixty-ninth measure contains a half note G4, followed by a whole rest. The seventieth measure contains a whole rest. The seventy-first measure contains a half note G4, followed by a whole rest. The seventy-second measure contains a whole rest. The seventy-third measure contains a half note G4, followed by a whole rest. The seventy-fourth measure contains a whole rest. The seventy-fifth measure contains a half note G4, followed by a whole rest. The seventy-sixth measure contains a whole rest. The seventy-seventh measure contains a half note G4, followed by a whole rest. The seventy-eighth measure contains a whole rest. The seventy-ninth measure contains a half note G4, followed by a whole rest. The eightieth measure contains a whole rest. The eighty-first measure contains a half note G4, followed by a whole rest. The eighty-second measure contains a whole rest. The eighty-third measure contains a half note G4, followed by a whole rest. The eighty-fourth measure contains a whole rest. The eighty-fifth measure contains a half note G4, followed by a whole rest. The eighty-sixth measure contains a whole rest. The eighty-seventh measure contains a half note G4, followed by a whole rest. The eighty-eighth measure contains a whole rest. The eighty-ninth measure contains a half note G4, followed by a whole rest. The ninetieth measure contains a whole rest. The ninety-first measure contains a half note G4, followed by a whole rest. The ninety-second measure contains a whole rest. The ninety-third measure contains a half note G4, followed by a whole rest. The ninety-fourth measure contains a whole rest. The ninety-fifth measure contains a half note G4, followed by a whole rest. The ninety-sixth measure contains a whole rest. The ninety-seventh measure contains a half note G4, followed by a whole rest. The ninety-eighth measure contains a whole rest. The ninety-ninth measure contains a half note G4, followed by a whole rest. The hundredth measure contains a whole rest.

Gtr. 8 (elec.)

*mp*  
\*w/ slight dist. & wah-wah

\*Wah-wah used as filter.

<sup>\*\*\*</sup>Girs. 4 & 5

\*\*Composite arrangement

N.C.

*Spoken:* What's so civ - il 'bout war an - y - way?

5  
X  
3

7  
X  
5

9  
X  
7

9  
X  
7

7  
X  
5

9  
X  
7

5  
X  
3

0

7  
X  
5

9  
X  
7

5  
X  
3

*Whistled –*

Musical notation for Exercise 6:

- Measure 1:** Chord with notes 7, 9, 7 above middle C; X, 5 below middle C.
- Measure 2:** Interval of 9 between middle C and G below middle C; Chord with notes 7, 9, 7 above middle C; X, 5 below middle C.

*Fade out*

*Whistled* -----

5  
X  
3

7  
X  
5

9  
X  
7

9  
X  
7

7  
X  
5

9  
X  
7

5  
X  
3

0

7  
X  
5

9  
X  
7

7  
X  
5

9  
X  
7

5  
X  
3

5  
X  
3

7  
X  
5

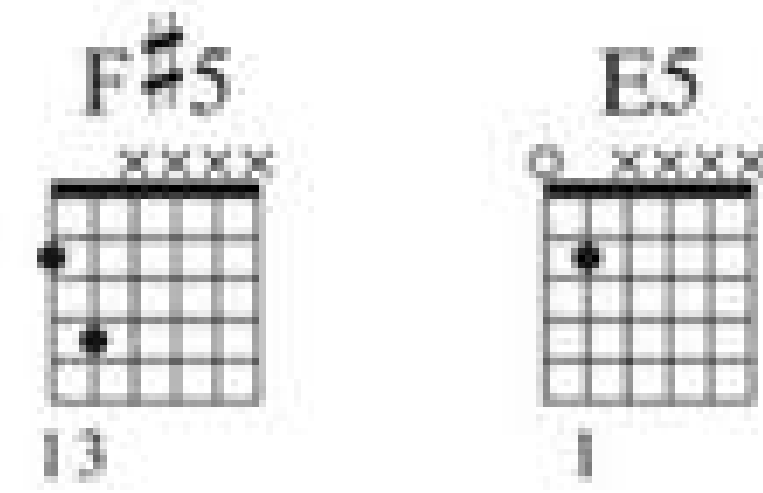
9  
X  
7

9  
X  
7

from Velvet Revolver - Contraband

# Dirty Little Thing

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Keith Nelson, Slash, Peter Franklin and Antony Newton



## Intro

Moderately fast ♩ = 168

<sup>#</sup>E5 G5 A B<sup>b</sup>  
Rhy. Fig. 1

Gtr. 1 (dist.) (Bass)

4

*mf*

TAB

0 6 7 5 0 7 8 6

\*Chord symbols reflect implied harmony.

A5 G A G E5 G5 A B<sup>b</sup> A5 G A G  
End Rhy. Fig. 1

Gtr. 2 (dist.)

*8va*

*loco*

*mf*

*p* *mf*

*fdbk.*

*fdbk.*

(9) (9)

Pitch: E

\*\*Vol. swell

E5 G5 A B<sup>b</sup> A5 G A G E5 G5 A B<sup>b</sup> A5 E(b5)  
Rhy. Fig. 2A

Gtr. 2

*f*

3

0 5 0 7 0 8 0 7 0 5 5 0 5 0 7 0 8 0 7 0 8 7 7 7

End Rhy. Fig. 2A

Gtr. 1

*f*

3


P.M. ----- 4

0 5 0 7 0 8 0 7 0 5 5 0 5 0 7 0 8 0 7 0 8 2 2 2

End Rhy. Fig. 2

E5	G5	A	B
----	----	---	---

E5 G5 A Bb A5 G A G E5 G5 A Bb A5 G A G



1. Can't stop think - in', must \_ a been trip - pin' this eve - nin'. \_\_\_\_\_ My  
2. Can't stop drink - in', I'm \_ cold, kick - in' and bleed - in'. \_\_\_\_\_ The

Gir. 2      Rhy. Fig. 3      End Rhy. Fig. 3

The musical notation for Rhythm Figure 3 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various note values and rests. The bottom staff shows the corresponding fingering for the right hand, with numbers 0, 5, 7, and 8 placed under the notes. Some numbers are circled, and there are diagonal lines through some of the circles, indicating specific fingering techniques or slurs.

Grtr. 2: w/ Rhy. Fig. 3

mind is rac - in' de - mons, all \_\_\_\_ of my feel - in's are numb. \_\_\_\_  
wine is numb - in' feel - in's and all \_\_\_\_ of my mem - 'ries are gone. \_\_\_\_

### Half-time feel

Yeah, \_\_\_\_\_ when I roll with my head \_\_\_\_\_ in the \_\_\_\_\_

[illegible][illegible]

\*Composite arrangement

Rhy. Fill 1  
Gtr. 1

0 3 0 5 0 6 0 5 0 3 5 3

Gtrs. 1 & 2: w/ Rhy. Fig. 4  
Gtr. 3: w/ Riff A

A5 A(#4) Asus4



wind and I feel like a king of the...

Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
Gtr. 2: w/ Rhy. Fig. 3 (2 times)  
2nd time, Gtr. 3: w/ Fill 1

E5 G5 A B $\flat$  A5 G A G E5 G5 A B $\flat$  A5 G A G



Dead men wish - in' they had got - ten to - geth - er with you, girl. But you're a

E5 G5 A B $\flat$  A5 G A G E5 G5 A B $\flat$  A5 G A G



dirt - y lit - tle li - ar with a mes - sage of ob - ses - sion to come. You got your

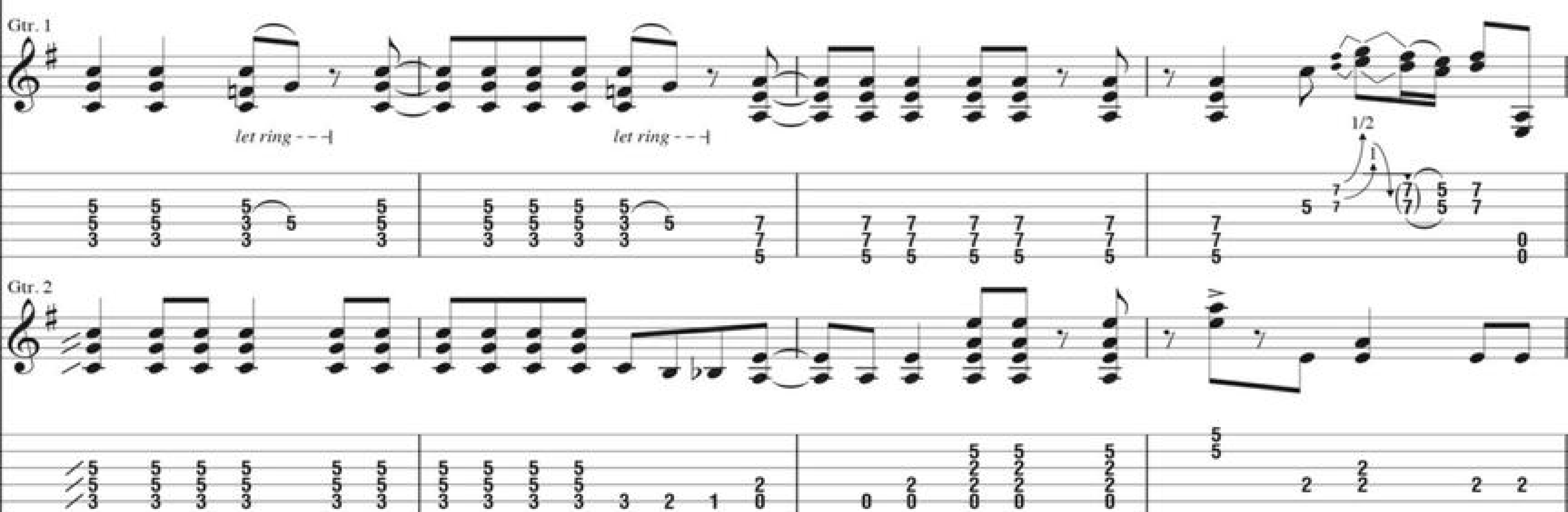
### Pre-Chorus

C5 A5



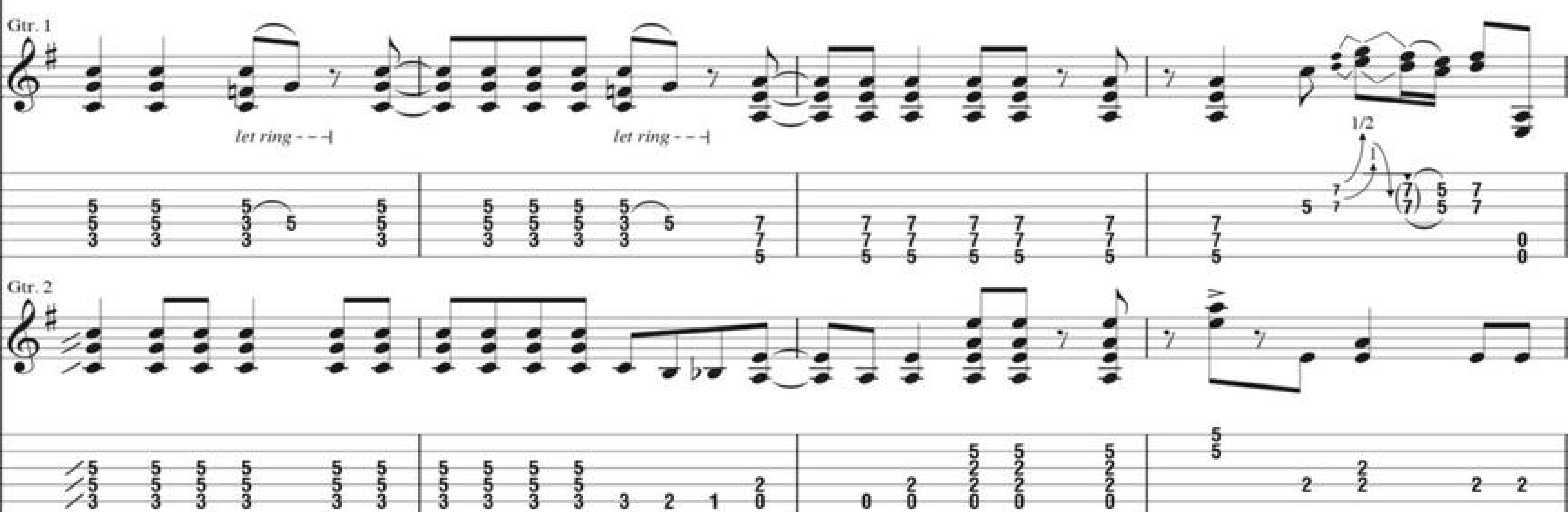
head in the clouds and your world's up - side down.

Gtr. 1



let ring --

Gtr. 2



let ring --

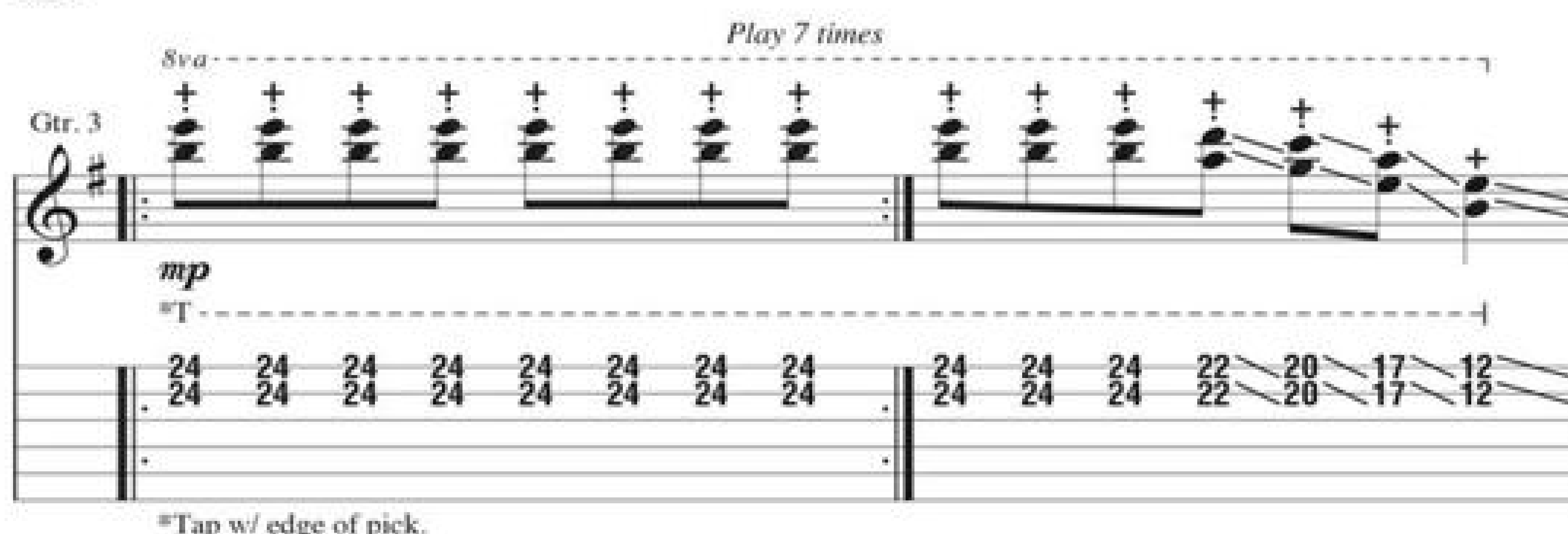
### Fill 1

Play 7 times

Gtr. 3

*mp*

\*T



24 24 24 24 24 24 24 24 24 24 22 20 17 12

\*Tap w/ edge of pick.

**Chorus**  
Half-time feel

E C5add#11 E5 D5/A

Get a - way from the life you're liv - ing.

Rhy. Fig. 5

Rhy. Fig. 5A

P.M. ----- P.M. ----- let ring -----

7 7 7 7 7 7 11 10 10 8 7 7 7 7 7 7 7 7 0 7

E5 C5add#11 G5 Bb A

Get a - way from the man that's steal - ing your life.

End Rhy. Fig. 5

End Rhy. Fig. 5A

P.M. ----- P.M. ----- P.M. ----- P.M. -----

7 7 7 7 7 7 11 10 10 8 (11 10 10 8) 0 0 X 3 0 0

Gtrs. 1 & 2: w/ Rhy. Figs. 5 & 5A

E5 C5add#11 E5 D5/A

Get a - way from the drugs you're tak - ing.



1. *To Coda* 

End half-time feel

E5 C5add#11 G5 Bb F

Get a - way from the film of sex in your life.

Rhy. Fig. 6 Gtr. 1 End Rhy. Fig. 6

Rhy. Fig. 6A Gtr. 2 End Rhy. Fig. 6A

P.M. P.M. P.M.


**Interlude**

Gtr. 1: w/ Rhy. Fig. 1 (2 times)  
Gtr. 2: w/ Rhy. Fig. 3

E5 G5 A Bb A5 G A G E5 G5 A Bb

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

A5 G A G E5 G5 A Bb A5 G A G

2. *To Coda* 

End half-time feel

E5 G5 A Bb A5 E(b5) G5 Bb F

sex in your life.

Gtr. 3

15

## F#5

F#5

Citr. 2

PM.

Gr. 3

P.M.

Gr. 1

Let ring  $\rightarrow$  -4 $\text{let ring} = \text{---}$ 

P.M.



12

4

P.M. -----

14 17 14 17 14 16 14 17 16 14 16 14 16 14 16 14 16 14 16 14

1/4

\*Played behind the beat.

4 2 4 2 4 2 4 2 4 2 4 2 14 16

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

E5

Gtr. 2 P.M. -----

Gtr. 3

15 14 12 14 12 15 12 15 14 15 14 12 14 12 15 12 15 14 15 14 12 14 12 14 12 11 14 12 14 11 12 11

P.M. -----

14 11 12 14 11 12 11 14 11 9 10 9 10 9 7 10 7 9 10 9 7 9 9 11 12 9 7 7

P.M. -----

14 12 12 14 12 12 14 12 15 14 12 14 12 15 12 15 12 15 14 12 12

P.M.-----

You got your

14 14 12 14 12 14 12 14 12 14 12 14 15 (15)

Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 6 & 6A  
G5 B $\flat$  F

Outro

Gtr. 1: w/ Rhy. Fig. 5  
E C5

sex in your life. Get a - way, ('Way,

Gtr. 3

15 12 15 (15) 14 12 15 14 17

Gtr. 2

P.M.-----

7 7 7 7 7 5 5

E5 D5/A E5 C5

get a - way, 'way, get a - way, 'way.)

12 15 (15) 14 12 15 14 17 12 15 14 17 12 15 14 17

P.M.-----

7 7 7 7 7 7 5 5 7 7 7 7 5 5

1. G5 B $\flat$  A 2. G5 B $\flat$  F5

Gtr. 3

Gtrs. 1 & 2

P.M.

P.M.

Free time  
E

Gtr. 3

fdbk.

Gtr. 1

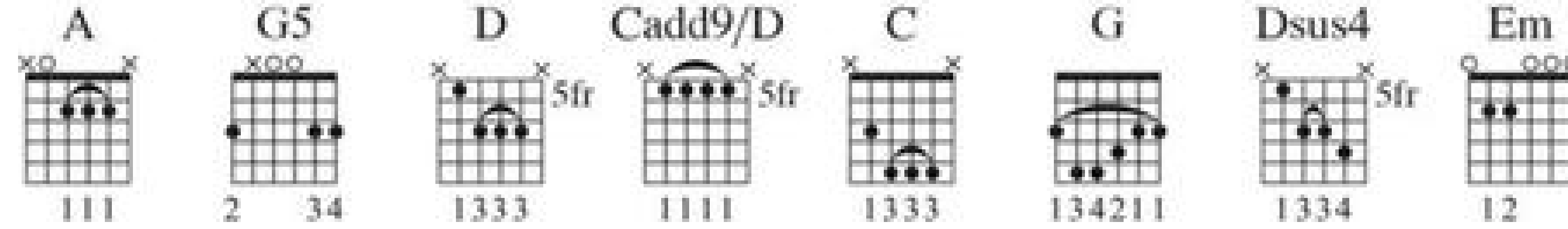
Gtr. 2

\*grad, dive

\*Lower pitch w/ tuning peg.

-2

-4



Tune down 1/2 step:  
(low to high) E-A-D-G-B-E

**Intro**

Moderately slow ♩ = 67

**Intro**

**Chords:** <sup>#</sup>D, C, G, C

**Rhy. Fig. 1**

Gtr. 1 (clean)

*mf*  
w/ reverb  
let ring throughout

**TAB**

3 2 3 2 0 4 3 2 3 2 0 4 0 0 0 3 0 3 0 2 3 2 3

\*Chord symbols reflect overall harmony.

**Gtr. 1**

**Chords:** D, C, G, C

3 2 3 2 0 4 3 2 3 2 0 4 0 0 0 1 0 1 0 2 0 3 3 3 0 0 2 3 2 3

**Gtr. 2 (dist.)**

*mp*  
\*\*\*w/ delay

10 (10) 8 10

\*\*Vol. swell  
\*\*\*Set for eighth-note regeneration w/ multiple repeats.

**Verse**

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

**Chords:** D, C, G, C, D

1. It's been a long \_ year \_ since you've \_ been \_ gone. I've been a - lone \_ here, \_

8 10 (10)

**Pre-Chorus**  
Gtrs. 1 & 2 tacet

The musical notation for the Pre-Chorus is written on a single staff in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. Chord symbols D, C, G, and A are placed above the staff at specific points. The lyrics are written below the staff, with blank lines for the singer to fill in.

Fell to \_\_\_\_\_ piec - es, \_\_\_\_\_ and I'm \_\_\_\_\_ still fall - in'. \_\_\_\_\_ Ev-'ry time, I'm \_\_\_\_\_

G5 D G5 A G5 A G5  
 fall - in' down, All a-lone I fall to piec - es.

End Rhy. Fig. 3

## G5



Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
Gtrs. 3-5 tacet

C G C D C G C  
 I can't breathe. Fall to pieces, I'm fallin'.

8 8/10 10/8 (8) 5 3 3

Gtr. 1: w/ Rhy. Fig. 2

D C G A

Fell to \_\_\_ piec - es \_\_\_ and I'm \_\_\_ still fall - in'. \_\_\_ Ev - 'ry time, I'm \_\_\_

Gtr. 3

5 8 8/10 (10)

The musical score for 'All Alone I Fall to Pieces' is presented in three systems. The first system shows the vocal melody with lyrics and guitar chords (G5, D, G5, A, G5, A, G5). The second system shows the guitar accompaniment with a capo on the 3rd fret, indicated by a '3' at the beginning of the staff. The third system continues the guitar accompaniment, showing a sequence of chords and a final melodic phrase. The lyrics are: 'fall - in' down, All a - lone I fall to piec - es.'

**Chorus**  
Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A (3 times)

D C G5 D C G5

Ev-'ry time, I'm \_\_\_\_\_ fall - in' down. \_\_\_\_\_ All a-lone I fall \_\_\_\_\_ to piec - es. \_\_\_\_\_

Gtrs. 3 & 4: w/ Rhy. Figs. 5 & 5A

D C G5 D C G5

\_\_\_\_\_ Ev-'ry time, I'm \_\_\_\_\_ fall - in' down. \_\_\_\_\_ All a-lone I fall \_\_\_\_\_ to piec - es. \_\_\_\_\_

**Bridge**  
Bm G

\_\_\_\_\_ All the years I've tried \_\_\_\_\_ with more \_\_\_\_\_ to \_\_\_\_\_ go. \_\_\_\_\_

Gtr. 6 (clean)  
*mf*  
w/ chorus  
let ring throughout

4 3 4 0 3 4 3 4 3 4 0 3 4 3 | 5 4 3 4 0 3 4 3 5 4 3 4 0 3 4 3

Gtr. 3

4 4 2 | 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Bm G

\_\_\_\_\_ And will the mem - 'ries die? \_\_\_\_\_ I'm wait - ing.

4 3 4 0 3 4 3 4 3 4 0 3 4 3 | 5 4 3 4 0 3 4 3 5 4 3 4 0 3 4 3

let ring - - - - -

4 4 4 2 | 3 0

Bm

Gtr. 3

A

And will I find you? \_\_\_\_ And can I find you? \_\_\_\_

(cont. in slashes)

G5

G  
⑥  
15 fr

We're fall - ing down, I'm fall - ing. \_\_\_\_

Gtr. 6

### Guitar Solo

Gtr. 4: w/ Rhy. Fig. 4A (3 times)

Gtr. 6 tacet

D

Rhy. Fig. 6

Cadd9/D D

C

G

End Rhy. Fig. 6

Gtr. 5

Gtr. 3: w/ Rhy. Fig. 6

D Cadd9/D D C G

8va

1 1/2 1/2

20 (20) 19 20 18 18 19 17 19 17\16 17 16 17 16\14 16 14 16 14 (14) 15 14 14 15

let ring hold bend

D Dsus4 D C G G ⑥ 15 fr

Gtr. 3

8va

let ring

1 1 1/2

14 (14) 14 14 16 15 16 17 17 15 17 16 15 16 15 15 (15) 15 14 15 14 14 15 14 15 15 16

Em G5 A G5

Gtr. 4

Gtr. 5

8va

1 1/2 1/2 1 1 3

12 (12) 12 12 15 12 12 15 15 12 15 14 14 15 15 15 (15) 14 15

slight P.M.

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 0 0 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 3 3 0 0 0

### Chorus

Gtr. 3: w/ Rhy. Fig. 4 (3 times)  
Gtr. 4: w/ Rhy. Fig. 4A (7 times)

Gtr. 5 tacet

D C G5 D

Ev-'ry time, I'm fall - in' down. All a - lone I fall

8va

1/2

14 (14) 17 (17) 15 17 16 15 (15) (8)

[illegible]

Gr. 3: w/ Rhy. Fig. 4A (3 times)  
Gr. 5: w/ Riff A (3 times)

D C G5 D

Ev - 'ry time, I'm \_\_\_\_\_ fall - in' down, \_\_\_\_\_ All a - lone I fall \_\_\_\_\_

D Cadd9/D D C G5  
 Gtr. 3  
 All a - lone I fall to piec - es.

Gtr. 5

15 14 15 14 17 16 14 15 14 17 16 17 13 12 13 12 15 14 15

[illegible]

from Slash

# The Godfather (Love Theme)

from the Paramount Picture THE GODFATHER

By Nino Rota

Slowly ♩ = 66

First system of music notation and guitar tablature. The staff is in 4/4 time with a key signature of one flat (Bb). The music is marked *mf* w/ dist. Chords indicated above the staff are Dm, Gm, and Dm. The tablature shows fret numbers 10, 10, 13, 12, 10, 13, 10, 10/12, 10, 11, 13, 10, 10, 10, 13.

Second system of music notation and guitar tablature. The staff continues the melody. Chords indicated above the staff are Gm. The tablature shows fret numbers 12, 10, 13, 10, 12, 10, 10, 9, 8, 8, 6, 9, 9, 12, 8, 6, 9.

Third system of music notation and guitar tablature. The staff continues the melody. Chords indicated above the staff are Dm, Asus4, A7, and Dm. The tablature shows fret numbers 9, 10, 10, 11, 10, 13, 10, 11, 10, 6, 6, 7, 10, 10, 9.

Fourth system of music notation and guitar tablature. The staff continues the melody. Chords indicated above the staff are C, F, and Gm. The tablature shows fret numbers 8, 12, 8, 11, 10, 10, 10, 9, 8, 11, 8.

Copyright © 1972 Sony/ATV Music Publishing LLC

Copyright Renewed

All Rights Administered by Sony/ATV Music Publishing LLC, 8 Music Square West, Nashville, TN 37203

International Copyright Secured All Rights Reserved



Asus4 A Dm Gm

10 10 10 10 13 12 10 13 12 13/15 13 15 13 12 13 12 13 12 15 12

Dm

14 15 11 14 11 10 11 10 11 10 12 10 11 12 10 11 10 12 10 13 12 13 12 10 13

8va Gm

12 13 10 12 10 13 10 13/15 12 13 12 15 15 15 15 15 (15) 13 15 13 15 15 15 15 13 15 13 12 13 12 15 (15)

8va loco

(15) (15) 15 13 14 15 13 10 10 13 10 13 11 (11) 13 11 10 11 10 11 10 12 12 10 12 10 9 12

Dm 8va

10 12 9 10 12 9 10 12 10 11 10 12 10 11 13 10 13 13 (13) 15

[illegible][illegible]



Gm

*Sva*

hold bend

14 12 12 (12) 20 20 20 20 18 20 18 20 17 20

Dm

*Sva*

*loco*

Free time

Asus4

18 20 17 18 19 17 17 19 17 19 17 15 17 15 17 15 14 14 12 14 12 10 12 10 9 10 9 11 10 11 10 8 10 8

10 9 12 10 9 12 10 9 12 10 9 12 10 8 12 10 8 10 8 7 8 7 8 10 8 7 10 8

A

A tempo

N.C.(Dm)

Free time

Dm

*rit.*

1/2

7 7 7 6 7 7 10 9 7 10 7 9 7 8 8 10 10 12 9 10 12 14 15 14 17

15 14 15 18 19 21 22 21 18 19 19 19

rake ---

# from Slash Gotten

Words and Music by Slash and Adam Levine

## Intro

Slow ♩ = 65

\*C#m7

Asus2

Riff A

Gtr. 1 (clean)

*mp*  
*let ring throughout*

T  
A  
B

\*Chord symbols reflect implied harmony.

Esus2

Badd4

Cadd#4

End Riff A

\*\*

\*\*Lift index finger from 6th string to fret note.

## Verse

Gtr. 1: w/ Riff A (1 1/2 times)

C#m7

Asus2

Esus2

1. So nice to see \_ your face a - gain. Tell me, how \_ long has it been since you've been here? \_

Badd4

Cadd#4

C#m7

Asus2

\_\_\_\_\_  
(Since you've been here.) \_\_\_\_

You look so dif-'rent than be - fore, but still the per-son I a -

© 2010 DIK HAYD MUSIC, UNIVERSAL MUSIC - CAREERS and SUDGEE MUSIC  
All Rights for DIK HAYD MUSIC Administered by WB MUSIC CORP.  
All Rights for SUDGEE MUSIC Administered by UNIVERSAL MUSIC - CAREERS  
All Rights Reserved Used by Permission

Esus2 Badd4 Aadd9

- dore, \_\_\_\_\_ froz - en with fear. \_\_\_\_\_ I'm out - ta love, but I'll take it from \_ the past. \_\_\_\_

Gtr. 1

9 9 8 9 7 9 9 8 9 9

0 7 5

E Badd4 Aadd9

\_\_\_\_ All out - ta words 'cause I'm sure it - 'll nev - er last, \_\_\_\_

Riff B

5 4 5 7 6 4 7 5 6 0

0 4 6 7 5 6 0

C#m7 B5 A B7sus4

\_\_\_\_ oh. \_\_\_\_\_

End Riff B

4 6 6 0 6 6 6 6 (6) 2 4

0 2 2 0 2 2 2 2 0 2 2

Chorus

E Esus4 E B B7sus4 B

And I've \_\_\_\_\_ been sav - in' \_\_\_\_\_ these \_\_\_\_\_ last words for \_\_\_\_\_

Rhy. Fig. 1

*mf*  
w/ slight dist.

C#m C#m11 A B

one \_\_\_\_\_ last mir - a - cle, \_\_\_\_\_ but now \_\_\_\_\_ I'm not sure. \_\_\_\_\_

E Esus4 B Bsus4 B

And I \_\_\_\_\_ can't save you \_\_\_\_\_ if you \_\_\_\_\_ don't let me. \_\_\_\_\_

C#m C#m11 A Am7

You \_\_\_\_ just get \_\_\_\_ me \_\_\_\_ like I nev - er been got - ten be - fore, \_

End Rhy. Fig. 1

mp

Interlude

Gtr. 1: w/ Riff A

C#m7 Asus2

no.

Gtr. 2 (slight dist.)

mf

1/2

Esus2 Badd4 Cadd#4

2. Oh, \_

Verse

Gtr. 1: w/ Riff A (1 1/2 times)  
Gtr. 2 tacet

C#m7 Asus2 Esus2

\_\_\_\_ yeah. May-be it's the bit-ter wind, a chill from the Pa - cif - ic \_\_\_\_ rim that brought you this way. \_

Badd4 Cadd#4 C#m7 Asus2 Gtr. 2 tacet

— (Brought you my way.) — Do not make me think of — him, the way he touched \_ your fra -

Gtr. 2

9 11/13

Esus2 Badd4 Aadd9

gile skin — that haunts me ev - 'ry day. I'm out - ta love, but I can't for - get the past. —

Gtr. 1

9 9 8 9 9 7 9 9 8 9 9 9 9 8 0 0 0 8 9 7 6 0 0 6 7

E Badd4 Aadd9 Gtr. 1: w/ Riff B

— I'm out - ta words, but I'm sure it - 'll nev - er last, —

Gtr. 2

4 6 4 6 5 0 5 4 6 4 5 11 9 11

C#m7 B5 A B7sus4

oh.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a whole note C#4, followed by a half note B4, and then a half note A4. The guitar line features a melodic phrase in the first measure and a more complex, rhythmic phrase in the second measure. The fretboard diagrams show a high fret position (around 11-12) with various fingerings and a half-step bend indicated by a 1/2 symbol.

**Chorus**  
Gtr. 1: w/ Rhy. Fig. 1

E Esus4 E B B7sus4 B C#m C#m11

And I've \_\_\_ been sav - in' \_\_\_ these \_\_\_ last words for \_\_\_ one \_\_\_ last mir - a - cle, \_\_\_ but

Detailed description: This system covers the chorus, measures 3 through 6. The vocal line continues the melody with lyrics. The guitar line includes a rhythmic figure (Gtr. 1) and various chords. The fretboard diagrams show fingerings for the guitar parts, including a half-step bend in the final measure.

A B E Esus4

now \_\_\_ I'm not sure, \_\_\_ And I \_\_\_ can't save you \_\_\_ if

Detailed description: This system covers the final two measures of the chorus, measures 7 and 8. The vocal line concludes the phrase. The guitar line features a melodic phrase in the first measure and a final chord in the second measure. The fretboard diagrams show fingerings for the guitar parts.

B

Bsus4

B

C#m

C#m11

A

Am7

you \_ don't \_ let me. \_

You \_ just get \_ me \_ like I nev-er been got-ten be-fore. \_

11 9 11 11 (11) 9 11 9 11 9 11 13 11 11

C#m

B

A

G#5

Oh, \_ like I nev-er been got-ten be-fore. \_

8 9 8 9 8 11 11 11 9 9 11 9 7 9

Gtr. 2

4 5 4 5 5 5 5 5 7 7 7 7 7 7 7 7 6 6 0

Gtr. 1

7 7 7 7 7 7 7 7 6 6 0

Gtr. 3 (dist.)

7 7 7 7 7 6 6 0



A5

[illegible]

Gr. 2

Musical score for "The Wind" by John Williams. The score is in G major (one sharp) and 2/4 time. It features a melody on a treble clef staff and a bass line on a bass clef staff. The melody starts with a forte (*f*) dynamic and includes a "w/ dist." (with distortion) instruction. The bass line includes "let ring -" instructions. The score is divided into two systems by a double bar line.

<sup>a</sup>Gtrs. 1 & 3

**Rhy. Fig. 2**

Rhy. Fig. 2

*f*  
w/ dist.

4/2 4/2 4/2 4/2 4/2 7/5 7/5 7/5 7/5 7/5 7/5 7/5 7/5 7/5

<sup>a</sup>Composite arrangement

End Rhy. Fig. 2

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (1 1/2 times)

F#5

D5

A5

let ring 4    let ring 4    let ring 4

Gtr. 2

E

B5

F#5

B5

let ring 4    let ring 4    let ring 4

F#5

D5

A5

1 hold bend

E

B5

F#5

G#

A

1/2    1 hold bend    1/2

Gtrs. 1 & 3

*mp*  
w/ clean tone

# Verse

Gtr. 1: w/ Riff A (1st 3 meas.)

Gtr. 3 tacet

C#m7

Asus2

3. So nice to see \_\_ your face a - gain. \_\_\_\_\_ But tell me, will \_\_ this ev -

Gtr. 2

(12)

Esus2

Badd4

Aadd9

er end? Don't dis - ap - pear. \_\_\_\_\_

Gtr. 1

*p*

12 (12)

\*Vol. swell

7 9 8 0 0 0 8 9 7 6 0 0 6 0

# Chorus

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 4 meas., 2 times)

E

Esus4

E

B

B7sus4

B

I've \_\_\_\_ been sav - in' \_\_\_\_ these \_\_\_\_ last words for \_\_\_\_

Gtr. 2

*mf*

w/ slight dist.

3

1/2

9 11 11 11 (11) 9 11 9 11

C#m C#m11 A B E Esus4

one — last mir-a - cle, — but — now — I'm not sure. — I — can't save you — if

*let ring -----*

1 (11) 9 11 (11) 12 12 11 12 11 (11) 9 (11) 12 11

1 hold bend 1 hold bend

B B7sus4 B C#m C#m11

you — don't let me. — You — just get — me — like I

1/2 1/2 1/2 11 9 11 11

A B E Esus4 E

nev - er been got - ten be - fore. —

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 3 meas.)

9 (9) 9 11 13 12 13 12 13 12 13 12 13 12 13 11 11

B B7sus4 B C#m C#m11

Yeah, \_ yeah, \_ yeah, \_ like I

*rit.*

*rit.*

9 11 12 11 12 11 12 12 11 12 11 12 11 9 11 12 9 11 9 9 12 11 11 9

A Am7 Gtrs. 2 & 3 tacet E

nev - er \_ been got - ten \_ be - fore. \_

Gtr. 2

12 11 9

Gtr. 1

Gtr. 3

7 5

from Guns N' Roses - Appetite for Destruction

# Mr. Brownstone

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 step:  
(low to high) E>A>D>G>B>E

## Intro

Moderately ♩ = 105

N.C.

Gtr. 2 (dist.) *f* string noise w/ wah-wah (cont. in notation)

Gtr. 1 (dist.) *f* string noise

TAB

Play 3 times

Gtr. 1 E5

Gtr. 2

A5 D5 E5

A5 D5 A5 B5 G5

§§ E5 A5 D5 C#5 B5 G5 E5

Riff A

Riff A1

P.M. -----| P.M. ---| P.M. ---|

1/4 P.M.

A5 D5 C#5 B5 G5 E5

1. I

2. The show

End Riff A

End Riff A1

P.M. -----| P.M. ---| P.M. ---|

1/2



**Verse**  
2nd & 3rd times, Gtr. 2: w/ Riff C (2 times)

E5 A5 E5

— get up — a - round sev - en, get out - ta bed — a-round nine. And  
u - su - al - ly starts — a - round sev - en, we go on stage — a-round nine.  
3. Now I get up — a-round when - ev - er, I used to get up — on time. But

**Riff B**

5 7 7 X 7 3 4 2 0 X X 6 5 7 7 X 7 0 3 4 2 X X

7 X 5 X 5 7 5 7 5 7 6 5 5 X 5 5 5 7

3rd time, To Coda 2

A5 G5 E5

I don't wor - ry a-bout noth-in', no, — be-cause wor-ry - in's a waste — of my time.  
Get on the bus — a - bout e - lev-en, sip - pin' a drink and feel - in' fine. —  
that old man, — he's a real muth-a - f\*\*k-er, gon-na kick him on down the line. —

**End Riff B**

5 7 7 X 7 3 4 2 0 X X 5 7 X 7 X 7 2 0 3 4 2 X X

**Riff C**

5 7 X 5 X 5 7 5 7 5 5 X 5 5 5 6 5 7

**End Riff C**

**Chorus**

G5 F5 G5 C5 Bb5 C5 D C D

We've — been danc - in' — with Mis - ter Brown - stone. — He's — been knock - in'.

**Rhy. Fig. 1** **End Rhy. Fig. 1**

\*Gtrs. 1 & 2

5 3 5 X X 5 3 5 7 7 7 7 5 5 5 7 5



He \_\_\_\_\_ won't leave me \_\_\_\_\_ a - lone. \_\_\_\_\_

Gtr. 1

Gtr. 2

w/ wah-wah

E5


1/2

5 4 5 6 7 9 7 9

2 0 2 0 X 2 (2) 0 7 5 7

5 2 3 4 5 7 5 7

7 7 X 7 X 7 X 7 7 5 7

To Coda 1  N.C.

No, \_\_\_\_\_ no, \_\_\_\_\_ no. \_\_\_\_\_

He won't leave me a - lone. \_\_\_\_\_ I

Riff D

End Riff D

Riff D1

End Riff D1

1/2

1/2

1/2

1/2

7 7 7 X 7 (7) 5 7 5 7 7 7 7 X 2 (2) 0 7 5 7 7 5 4 2 4 5 0 0

7 7 X 7 X 5 7 7 5 7 7 7 5 7 X 7 5 7 5 7 7 5 4 7 5 3 0 2

Bridge

B5 A5 B5 A5 G5 A5

used ta do a lit - tle, but a lit - tle would-n't do, and so the lit - tle got more and more. \_\_\_\_\_ I

Rhy. Fig. 2

End Rhy. Fig. 2

Rhy. Fig. 2A

End Rhy. Fig. 2A

4 X 4 4 4 4 4 X 0

2 X 0 4 4 2 0 2 4 4 2 2 X 0

2 X 2 X 2 X X 3 5 0 X 0

4 X 2 X 4 X 0 4 X

2 X 0 X 2 X X 3 X 2 X X X

1st time, Gtr. 2: w/ Rhy. Fig. 2A  
2nd time, Gtr. 2: w/ Rhy. Fig. 2A (1st meas.)

1.

2.

*D.S. al Coda 1*

B5 A5 B5 A5 G5 A5 A5 G5 A5

just keep try-in' ta get \_\_\_ a lit-tle bet-ter, said a lit-tle bet-ter than be-fore. \_\_\_ I lit-tle bet-ter than be-fore. \_\_\_

Gtr. 1

Rhy. Fill 1  
Gtrs. 1 & 2

End Rhy. Fill 1

# Coda 1

## Guitar Solo

N.C. F#5 B F# E5 A5 A5 E

Gtr. 3 (dist.)

Gtr. 1

Riff E

End Riff E

Gtr. 2

Riff E1

End Riff E1

Gtrs. 1 & 2: w/ Riffs E & E1 (2 1/2 times)

F#5 B F# E5 A5 A5 E F#5 B F#

Gtr. 3

Gtr. 4 (dist.)  
divisi

w/ heavy reverb

8va

\*Gtr. 3 to left of slash in tab.

Gtr. 4 tacet

E5 A5 E A5 E F#5 B F#

Gtr. 3

8va

loco

Gtr. 3

E5 D5 E5

Gtr. 4

G5 F5 G5

C5 Bb5 C5

w/ wah-wah as filter

let ring 4

let ring 4

let ring 4

let ring 4

Gtrs. 1 & 2

D5 C5 D5

C#5 B5

D5 G5

Gtr. 4 tacet

N.C.

G

string noise

Gtr. 2

(Gtr. 1, cont. on upper staff)

## Coda 2

### Bridge

1st time, Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)  
2nd time, Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1 1/2 times)

B5 A5 B5

A5 G5 A5

B5 A5 B5

used ta do a lit-tle, but a lit-tle would-n't do, and so the lit-tle got more and more. — I just keep try-in' ta get — a lit-tle bet-ter, said a

2.

A5 G5 A5

B5 A5 B5

Gtrs. 1 & 2: w/ Rhy. Fill 1

A5 A5/G A5

lit-tle bet-ter than be-fore. — I just keep try-in' ta get — a lit-tle bet-ter, said a lit-tle bet-ter than be-fore. —

D.S. al Coda 3

Gtrs. 1 & 2: w/ Riffs D & D1

N.C.

## Gtrs. 1 &amp; 2: w/ Riffs A &amp; A1

E5                      A5              D5 C#5              B5      G5 E5    A5              D5 C#5              B5      G5 E5

## E5

E5 A5

P.M. ----- P.H.

Wah-wah off  
P.M.-----

D5	D6	D7	D8	D9	D10	D11	D12	D13	D14	D15	D16	D17	D18	D19	D20	D21	D22	D23	D24	D25	D26	D27	D28	D29	D30	D31	D32	D33	D34	D35	D36	D37	D38	D39	D40	D41	D42	D43	D44	D45	D46	D47	D48	D49	D50	D51	D52	D53	D54	D55	D56	D57	D58	D59	D60	D61	D62	D63	D64	D65	D66	D67	D68	D69	D70	D71	D72	D73	D74	D75	D76	D77	D78	D79	D80	D81	D82	D83	D84	D85	D86	D87	D88	D89	D90	D91	D92	D93	D94	D95	D96	D97	D98	D99	D100	D101	D102	D103	D104	D105	D106	D107	D108	D109	D110	D111	D112	D113	D114	D115	D116	D117	D118	D119	D120	D121	D122	D123	D124	D125	D126	D127	D128	D129	D130	D131	D132	D133	D134	D135	D136	D137	D138	D139	D140	D141	D142	D143	D144	D145	D146	D147	D148	D149	D150	D151	D152	D153	D154	D155	D156	D157	D158	D159	D160	D161	D162	D163	D164	D165	D166	D167	D168	D169	D170	D171	D172	D173	D174	D175	D176	D177	D178	D179	D180	D181	D182	D183	D184	D185	D186	D187	D188	D189	D190	D191	D192	D193	D194	D195	D196	D197	D198	D199	D200	D201	D202	D203	D204	D205	D206	D207	D208	D209	D210	D211	D212	D213	D214	D215	D216	D217	D218	D219	D220	D221	D222	D223	D224	D225	D226	D227	D228	D229	D230	D231	D232	D233	D234	D235	D236	D237	D238	D239	D240	D241	D242	D243	D244	D245	D246	D247	D248	D249	D250	D251	D252	D253	D254	D255	D256	D257	D258	D259	D260	D261	D262	D263	D264	D265	D266	D267	D268	D269	D270	D271	D272	D273	D274	D275	D276	D277	D278	D279	D280	D281	D282	D283	D284	D285	D286	D287	D288	D289	D290	D291	D292	D293	D294	D295	D296	D297	D298	D299	D300	D301	D302	D303	D304	D305	D306	D307	D308	D309	D310	D311	D312	D313	D314	D315	D316	D317	D318	D319	D320	D321	D322	D323	D324	D325	D326	D327	D328	D329	D330	D331	D332	D333	D334	D335	D336	D337	D338	D339	D340	D341	D342	D343	D344	D345	D346	D347	D348	D349	D350	D351	D352	D353	D354	D355	D356	D357	D358	D359	D360	D361	D362	D363	D364	D365	D366	D367	D368	D369	D370	D371	D372	D373	D374	D375	D376	D377	D378	D379	D380	D381	D382	D383	D384	D385	D386	D387	D388	D389	D390	D391	D392	D393	D394	D395	D396	D397	D398	D399	D400	D401	D402	D403	D404	D405	D406	D407	D408	D409	D410	D411	D412	D413	D414	D415	D416	D417	D418	D419	D420	D421	D422	D423	D424	D425	D426	D427	D428	D429	D430	D431	D432	D433	D434	D435	D436	D437	D438	D439	D440	D441	D442	D443	D444	D445	D446	D447	D448	D449	D450	D451	D452	D453	D454	D455	D456	D457	D458	D459	D460	D461	D462	D463	D464	D465	D466	D467	D468	D469
----	----	----	----	----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------	------

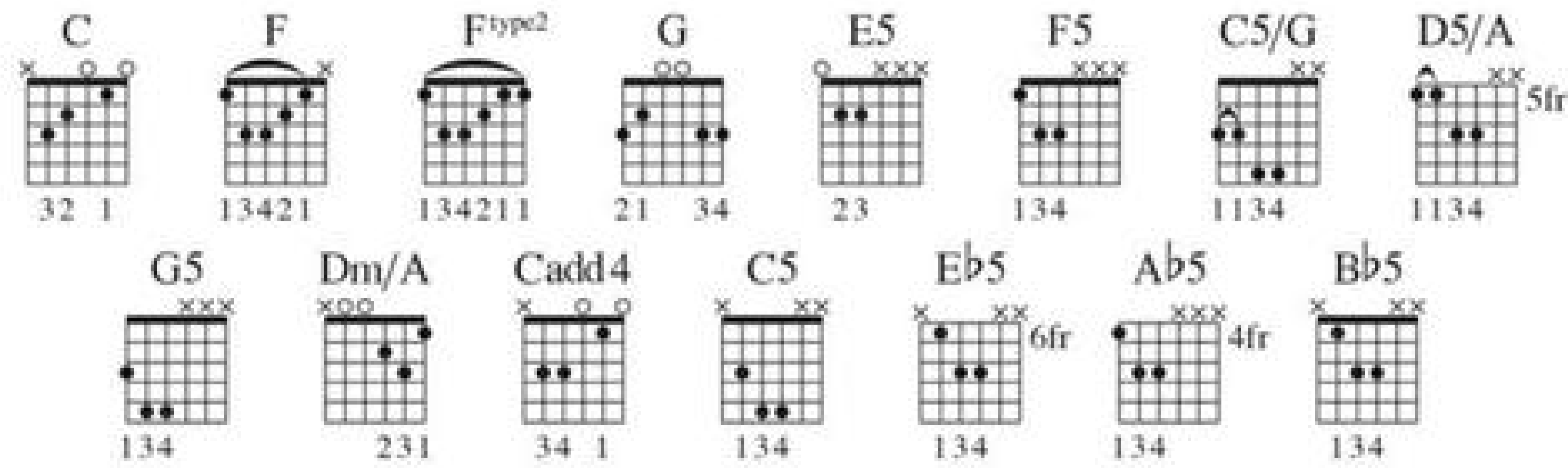
Gr. 1

---

from Guns N' Roses - Use Your Illusion I

# November Rain

Words and Music by W. Axl Rose



Tune down 1/2 step:  
(low to high) E♭-A♭-D♭-G♭-B♭-E♭

## Intro

Moderately slow ♩ = 75

(Elec. Piano) 17

\*Fmaj7 Gtr. 1 (acous.)

Dm9

C \*\*Gtrs. 1 & 2

*p* *mp*

TAB

\*Chord symbols reflect overall harmony.

\*\*Gtr. 2 (elec.) w/ clean tone.

Gtr. 2 tacet

Fmaj7

Dm9

C

Gtr. 1 (acous.)

Gtrs. 1 & 2

TAB

## Verse

Gtrs. 1 & 2 tacet

Fmaj7

Dm9

TAB

1. When I look in - to \_\_\_\_ your \_\_\_\_ eyes, \_\_\_\_ I can see a love \_\_\_\_ re - strained. .

Copyright © 1991 Guns N' Roses Music (ASCAP) and Black Frog Music (ASCAP)

All Rights for Black Frog Music in the U.S. and Canada Controlled and Administered by Universal - PolyGram International Publishing, Inc.

International Copyright Secured All Rights Reserved

C

(Ah. \_\_\_\_\_)

Gtr. 2 **Riff A** End Riff A

*let ring* -----

3 2 0 1

Gtr. 2 tacet  
Fmaj7

Dm9

But, dar - lin', when \_ I hold \_ \_ \_ you, don't you know I \_ \_ \_ feel the same? \_

Ah. \_\_\_\_\_

C

Yeah. \_\_\_\_\_

Ah.) \_\_\_\_\_

Gtr. 2

*let ring* -----

1 0 2 3





C

Gtr. 2

let ring

3 5 3 6 6 0 6 5 5

5 3 5 0 5 5 7 5 7 5 5 5

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Verse

F

Gtr. 2 tacet  
Dm9

2. We've been through this \_\_\_\_ such a long, \_\_\_\_ long \_ time, just try - in' to kill \_\_\_\_ the pain. \_

Riff B

let ring

6 8 7 6 0 6 8

C

oo, \_\_\_\_ yeah. \_\_\_\_ But

Voc. Fig. 1

(Ah. \_\_\_\_)

Gtr. 1

let ring

3 3 3 6 6 6 5 5 5 5 7 5 7 5 7 5 5

End Riff B

Gtr. 2

Riff C

let ring

0 3 0 0 0 1 0 0 3 0 3 0 3 1 1

End Riff C



Gtr. 1: w/ Riff B (2 times)

Fmaj7

Dm9

lov - ers al - ways come and lov - ers al - ways go and no one's real - ly sure who's let - tin' go to - day, -

Ah.

Ah.

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 2

let ring -

1 1

C

walk - in' a - way.

If

End Voc. Fig. 1

let ring -

0 0 1 3 3 0

let ring -

0 0 1 1

let ring -

0 0 1 0 0 0 3 0 3 0 3 1 1

Gtr. 2: w/ Rhy. Fig. 2

Fmaj7

Dm9

we could take the time to lay it on the line, I could rest my head just know - in' that you were mine, -

Gtr. 2: w/ Riff C

C

all mine.

Ah.)

Gtr. 2: w/ Rhy. Fig. 1

Dm9

G

So if you wan - na love me, then, dar - lin' don't re - frain.

let ring

0 6 0 6 7 5 3 0 3 4

C

let ring

Gtr. 1

let ring

3 5 3 6 6 0 6 5 5 5 5 7 6 7 5 7 5 5

Riff D

End Riff D

let ring

0 1 1 0 0 1 0 3 3 1 1 3 0 3 0 3 1 1

Gtr. 2: w/ Rhy. Fig. 1

Dm9

G

Or I'll just end up walk - in' in the cold No - vem - ber rain.

Riff E

End Riff E

let ring

7 6 0 7 5 5 4 0 3 4 4 3

Gtr. 2: w/ Riff D

C

Do you need \_

let ring -----

3 5 5 3 5 5 6 6 0 6 5 5 5 7 7 5 5 3

**Chorus**

F type2 G

Rhy. Fig. 3A End Rhy. Fig. 3A

Gtr. 2 { } { } { }

some time on your own? Do ya need \_

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 1

1 0 1

Gtrs. 1 & 2: w/ Rhy. Figs. 3 & 3A (3 times)

F G F

some time all a - lone? Oo, ev - 'ry - bod - y needs some time on their own \_

G F G

Oo, don't you know you need some time all a - lone?

**Bridge**

E5 F5 C5/G E5 F5

Gtr. 3 (elec.) mf w/ dist.

I know it's hard \_ to keep an o - pen heart \_ when e - ven friends \_ seem out \_ to harm \_

Gtr. 2

let ring -----

0 2 2 0

D5/A

E5

F5

C5/G

you.

But if you \_ could heal \_ a bro - ken heart, \_

Gtr. 4 (elec.)

*mf*  
w/ dist.

Gtr. 2

let ring

let ring

let ring

E5

F5

G5

would-n't time \_ be out \_ to charm \_ you?

Whoa. \_\_\_\_\_

let ring

Guitar Solo

Gtr. 3 tacet

F type2

Rhy. Fig. 4

Dm/A

Gtr. 1

Gtr. 4

1 1/2 1 hold bend 8 8 (8) 6

1 1/2 1 hold bend 8 10 (8) 8 8 (8) 5 1/2

Gtr. 2

let ring

1 1 1 3 3 0

Gtr. 5 (clean)

*mp*  
w/ clean tone  
let ring

1 2 1 1 3 3 3 3 2 3 0 2 3 1 3 0 0 0

C Cadd4 C

End Rhy. Fig. 4

(5) 8 5 1/2 (5) 1/2 5 7 5 7 9 8 9 7 5

let ring

0 1 0 1 0 3 2 0 3 3 1 0 0 0

**F** **Dm**

1 1/2 1 hold bend 8 8 (8) 6

let ring 1 2 1 1

let ring 2 1 3 1 2 3 1 0 3

**C** **Cadd4** **C**

10 (10) 8 10 8 10 11/13 13 12 13 13 12 13 13

**Riff F** **End Riff F**

let ring 3 2 0 1 0 1 0 2 3

let ring 3 0 1 0 0 0 0 2 3 2 0 1 1

Gtr. 2: w/ Rhy. Fig. 1

Dm/A

G

Gtr. 1

Gtr. 4

13 15 12 13 12 13 12 15 12 13 1 (13) 13 12

Gtr. 5

let ring

0 2 3 0 1 0 3 2 0 3 3 0 0 3 0

Gtr. 2: w/ Riff F

C

Cadd4

C

8va

1/2 12 12 1/2 19 19 19 17 17 17 15 15 15 13 13 13 12 12 12 13 12 15

let ring

0 2 0 1 0 2 0 2 0 2 3 3 2 0

Gtr. 2: w/ Rhy. Fig. 1

Dm/A

G

loco

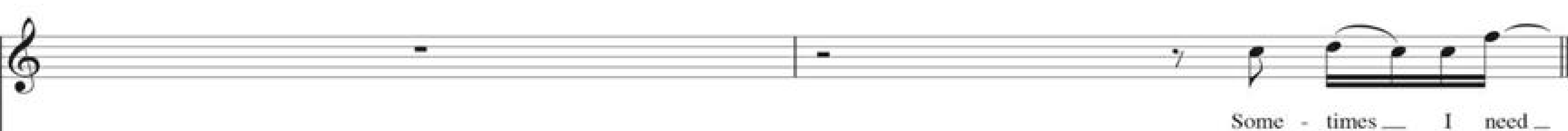
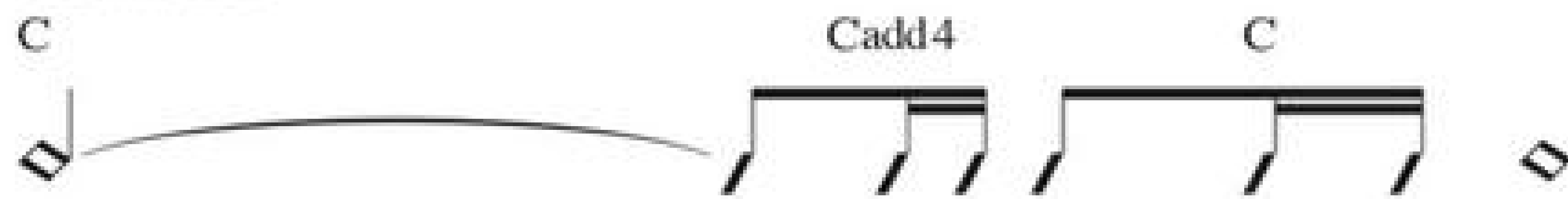
12 13 12 13 12 15 13 12 13 15 12 15 13 15 12 13 12 13 12 14 12 12 14 10 12 10 9

let ring

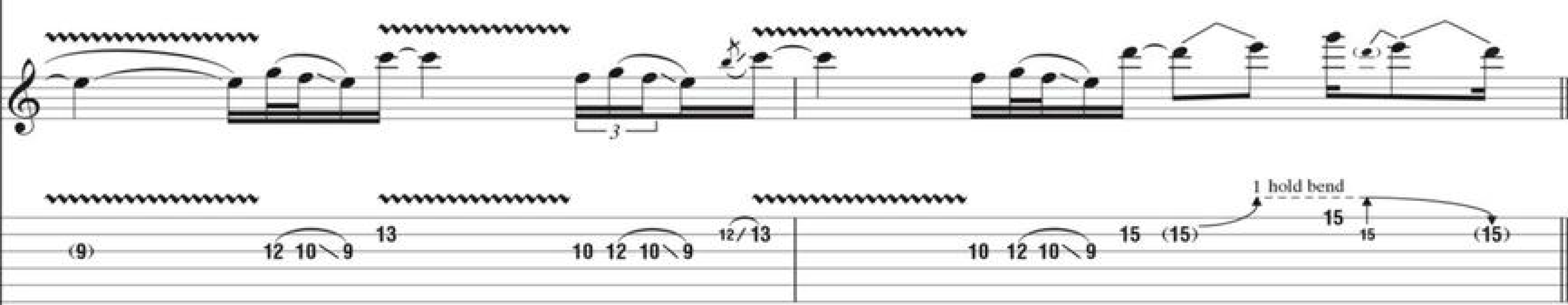
0 2 3 0 1 0 3 2 0 3 3 0 0 3 3

Gtr. 2: w/ Riff F

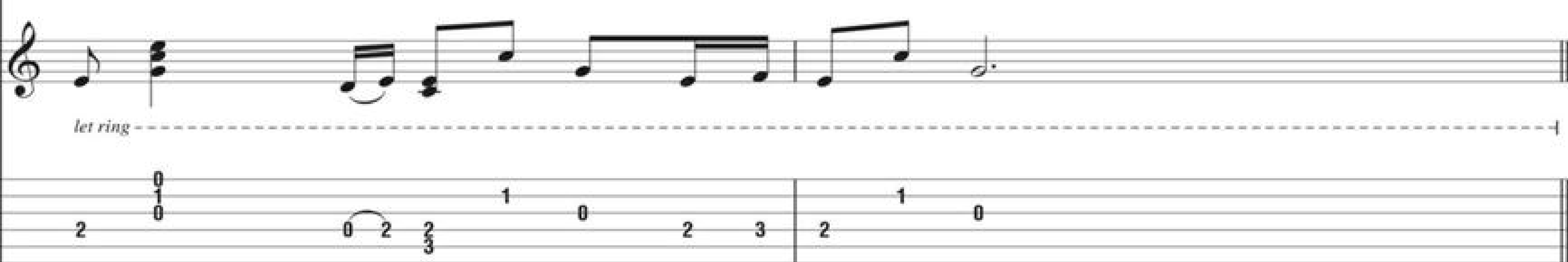
C Cadd4 C



Some - times I need



(9) 12 10 9 13 10 12 10 9 12/13 10 12 10 9 15 (15) 15 15 (15)



let ring

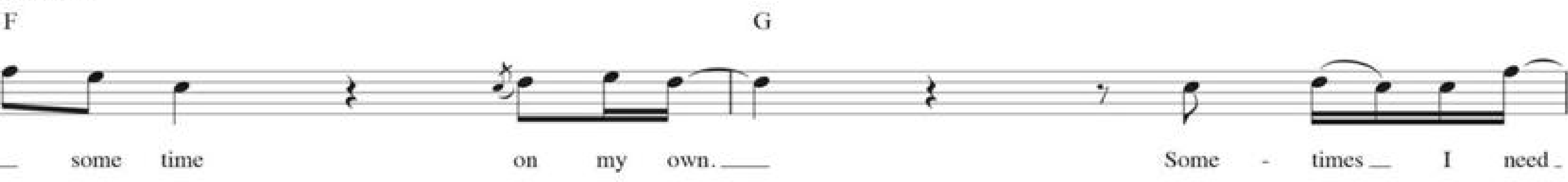


2 0 1 0 2 3 2 1 0

Chorus

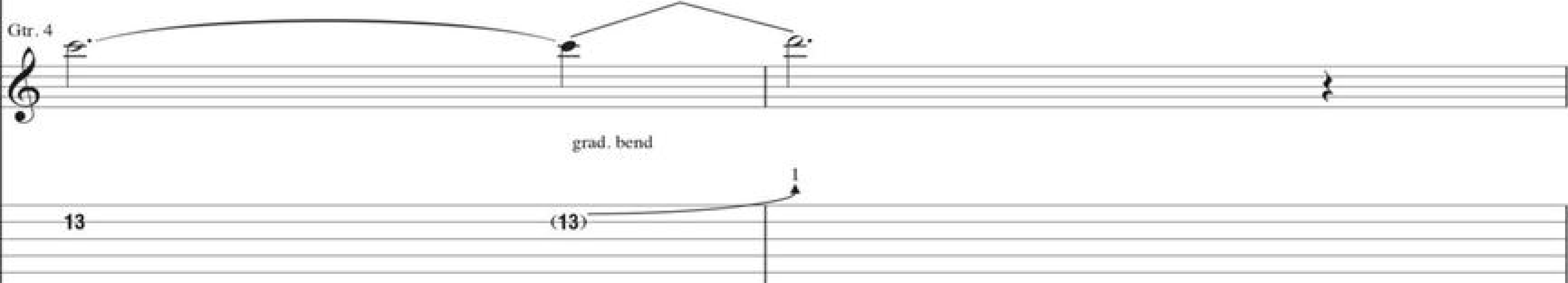
Gtr. 1: w/ Rhy. Fig. 3A (3 times)  
Gtr. 2: w/ Rhy. Fig. 3A  
Gtr. 5 tacet

F G



some time on my own. Some - times I need

Gtr. 4



grad. bend

13 (13)

Gtr. 6 (elec.)



mf w/ dist. P.M.

6 5 5 7 8 7 5 7 5 7



Gtr. 4 tacet  
F

some time

G

all a - lone.

Oo, ev - 'ry - bod - y

Gtr. 6

grad. release

6 5 5 7 5 7 7 5 6 5 6

Gtr. 2

let ring

3 3 0

Gtr. 2: w/ Rhy. Fig. 3A  
F

needs some time

G

on their own.

Oo, don't you know you

Gtr. 6

6 5 5 7 7 5 7 5 7

F type2  
Gtr. 1

G

need some time

on your own?

Gtr. 6

6 5 5 7 7 9 10 10/12 14 16 17 17/19

Gtr. 2

1000

let ring

Gtr. 2: w/ Rhy. Fig. 5

F

Dm

Gtr. 6

(17) 19 17 18 20 17 18 20 17 18 20 17 19 (19) 17 19 17 19 17

Gtr. 7

let ring 0 1 1 1 2 2 0 1 0 3 1 0 3 3 3

C Cadd4 C

20 17 17 19 17 20 17 17 17 19 17 20 18 20 18 17 18 17 18 17 19 17 19 20 19 (19)

let ring 1 0 0 0 1 0 0 3 3 0 2 0 1 0 2 3 3 2 3 0

### Verse

Gtr. 1: w/ Riff B (2 times)

Gtr. 2: w/ Rhy. Fig. 2

Fmaj7

Gtr. 7 tacet

Dm9

3. And when your fears sub - side and shad - ows still re - main,

(19) 17 0 1 1

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 6 tacet

C

oh, \_\_\_\_\_ yeah, \_\_\_\_\_

Gtr. 2

0 0 { 1 0 1 0 1 0 3 0 3 0 3 1 1

Gtr. 2: w/ Rhy. Fig. 2  
Fmaj7 Dm9

I know \_ that you \_ can \_ love \_ me when there's no one \_ left \_ to blame. \_

Gtr. 2: w/ Riff C  
C

Gtr. 1: w/ Riff E  
Gtr. 2: w/ Rhy. Fig. 1  
Dm9 G

So nev - er - mind \_ the dark - ness. We still can \_ find a way. \_

C

Gtr. 2 { } { }

Gtr. 1

let ring ----- let ring ----- let ring -----

8 5 5 8 5 5 6 5 5 6 5 5 5 5 5 5 5 5 7 5 7 5 7 5 5

Gtr. 1: w/ Riff E  
Gtr. 2: w/ Rhy. Fig. 1

Dm9

Chord: G

Notation: Treble clef, 4/4 time. Lyrics: Noth - in' lasts — for - ev - er, e - ven cold No - vem - ber rain..

Guitar 3: Treble clef, 4/4 time. Chords: Dm9, G.

### Interlude

Chords: C, B (5fr), A (open), G

Gtr. 2: Treble clef, 4/4 time. Chords: C, B (5fr), A (open), G.

Gtr. 1: Treble clef, 4/4 time. Chords: C, B (5fr), A (open), G. Lyrics: let ring

Gtr. 3: Treble clef, 4/4 time. Chords: C, B (5fr), A (open), G.

F type2

Chord: G

Notation: Treble clef, 4/4 time. Lyrics: let ring

Guitar 1: Treble clef, 4/4 time. Chords: F type2, G. Lyrics: let ring

Guitar 3: Treble clef, 4/4 time. Chords: F type2, G. Lyrics: let ring

String noise: Treble clef, 4/4 time. Chords: F type2, G.

Gtr. 2

C G/B Am G

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

8 5 8 7 7 5 8 5 8 7 7 7

Gtr. 1

let ring - - - - - let ring - - - - - let ring - - - - - let ring - - - - -

3 0 0 1 0 1 3 3 0 0 1 0 1 2 2 2 2 1 3 0 0 3 2 0

Gtr. 3

4 2

F G C

string noise

let ring - - - - - let ring - - - - -

1 1 2 1 1 1 2 2 3 3 3 0 0 2 0 1 2

string noise

string noise

string noise

Faster ♩ = 89

Gtrs. 1 & 2 tacet

Cm7

A♭maj7

B♭

Cm7

A♭maj7

B♭

Gtr. 3

First system of musical notation for Gtr. 3. The staff shows a sequence of chords: Cm7, A♭maj7, B♭, Cm7, A♭maj7, B♭. The notation includes a pickup measure with a 7/8 note, followed by a measure with a 3/8 note and a 3/8 rest. The final measure contains a 3/8 note and a 3/8 rest. The notation is marked with "P.M. - - -" and "3 3".

Gtr. 8 (elec.)

Second system of musical notation for Gtr. 8 (elec.). The staff shows a sequence of chords: Cm7, A♭maj7, B♭, Cm7, A♭maj7, B♭. The notation includes a pickup measure with a 7/8 note, followed by a measure with a 3/8 note and a 3/8 rest. The final measure contains a 3/8 note and a 3/8 rest. The notation is marked with "mf w/ dist." and "3 3".

Cm7

A♭maj7

B♭

Third system of musical notation. The staff shows a sequence of chords: Cm7, A♭maj7, B♭, Cm7, A♭maj7, B♭. The notation includes a pickup measure with a 7/8 note, followed by a measure with a 3/8 note and a 3/8 rest. The final measure contains a 3/8 note and a 3/8 rest. The notation is marked with "P.M. - - -" and "3 3".

Cm7

A♭maj7

B♭

Fourth system of musical notation. The staff shows a sequence of chords: Cm7, A♭maj7, B♭, Cm7, A♭maj7, B♭. The notation includes a pickup measure with a 7/8 note, followed by a measure with a 3/8 note and a 3/8 rest. The final measure contains a 3/8 note and a 3/8 rest. The notation is marked with "P.S." and "3 3".

Gtr. 3

Fifth system of musical notation for Gtr. 3. The staff shows a sequence of chords: Cm7, A♭maj7, B♭, Cm7, A♭maj7, B♭. The notation includes a pickup measure with a 7/8 note, followed by a measure with a 3/8 note and a 3/8 rest. The final measure contains a 3/8 note and a 3/8 rest. The notation is marked with "P.M. - - -" and "3 3".

Gtr. 8

Sixth system of musical notation for Gtr. 8. The staff shows a sequence of chords: Cm7, A♭maj7, B♭, Cm7, A♭maj7, B♭. The notation includes a pickup measure with a 7/8 note, followed by a measure with a 3/8 note and a 3/8 rest. The final measure contains a 3/8 note and a 3/8 rest. The notation is marked with "10 10 8".

The musical score consists of two staves. The top staff is for guitar, labeled 'Gtr. 3' and '8va'. It shows a sequence of chords: C5, G5, F5, Eb5, Ab5, and Bb5. The bottom staff is for bass, labeled '4'. It shows a melodic line with various techniques like slides, bends, and vibrato. Below the bass staff is a fretboard diagram showing the fret positions for the notes.

[illegible][illegible][illegible][illegible][illegible]



[illegible]

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?

Don't ya think that ya... some - bod - y? Don't ya think that ya... some - one?







F5 Eb5 Ab5 Bb5

Don't ya think that ya... some - one? Ev - 'ry - bod - y needs \_\_\_ some - bod - y.

8va

rit.

rit.

C5

fdbk.

fdbk.





**Chorus**  
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)  
G

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Fadd9 C G

Take (Oh, won't you please take me home. home?)

C

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Fadd9 C G

Take me home. (Oh, won't you please take me home?)

Gtr. 1

Take me home. (Oh, won't you please take me home?)

Gtr. 2 (dist.)

Take me home. (Oh, won't you please take me home?)

\*Vol. swell



**Interlude**

Gtr. 1 tacet  
\* G  
Rhy. Fig. 2A

C F C G

End Rhy. Fig. 2A

Gtr. 3 dist.) *f*

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

P.M. ---|

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 2 & 3; w/ Rhy. Figs. 2 & 2A (1 1/4 times)

Gtr. 4 (dist.) *f*

C

F C G

C F C G

Gtr. 3

Gtr. 4

(cont. in notation)

Gtr. 2

P.M. ---|

P.M. ---|

P.M. ---|

**Interlude**  
Gtr. 4 tacet

Gtr. 3  
G5  
Riff A

Bb5 G5 C5 Bb5

Gtr. 2

P.M. - - - 1/2

3rd time, Gtr. 3: w/ Fill 2

G5 Bb5 End Riff A G5 C5 Bb5

P.M. - - - 1/2 semi P.H. 1 1/4

**Fill 2**  
Gtr. 3

**Verse**

G5 Bb5 G5 C5 Bb5

1. Just a ur-chin liv-in' un-der the street. I'm a hard case that's tough to beat. I'm your  
2. Rags to rich-es, or so they say. You got-ta keep push-in' for the for-tune and fame. You know it's,  
3. Strapped in the chair of the cit-y's gas cham-ber, why I'm here I can't quite re-mem-ber.

Gtr. 3

5 5 X X 5 5 X X 5 X 5 3 (3) 1/4

Gtr. 2

**Riff B**

P.M.-----|

3 1 2 3 3 1 2 3 1 3 1 3 3 1

G5 Bb5 G5

char-i-ty case, so buy me some-thin' to eat. I'll pay you at an-oth-er  
it's all a gam-ble when it's just a game. You treat it like a cap-i-tal crime.  
The sur-geon gen-'ral says it's ha-zard-ous to breathe. I'd have an-oth-er cig-a-rette but

5 X X 5 5 X 5 5 0 5 5 3 (3) 1/4

**End Riff B**

P.M.-----|

3 1 2 3 3 1 2 3 1 3 1 3 3 1

*To Coda* 

The musical score consists of two systems. The first system is labeled 'Rhy. Fill 1' and the second is labeled 'End Rhy. Fill 1'. Both systems are in 4/4 time and use a treble clef with a key signature of one sharp (F#). The first system contains a melodic line with eighth and quarter notes, some with accidentals (B-flat, F), and a bass line with a triplet of eighth notes and a quarter note. The second system continues the melodic line with a glissando on the final note and a bass line with a triplet of eighth notes and a quarter note. The tempo is marked 'mod.' (moderato).

2.

Gtr. 2: w/ Rhy. Fill 1

C

G5

N.C.

Ev - 'ry - bod - y's do - in' their time.

Gtr. 3

3

1/2

1/2

1/2

1/2

1/2 hold bend

5

(5)

(5)

(5)

(5)

(5)

(5)

3

5

5

5

(5)

3

5

13

0

0

Gtrs. 2 & 3; w/ Rhy. Figs. 2 & 2A (1 1/2 times)

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Oh, won't you please take me home? \_ Yeah, \_ yeah. \_

Musical staff with lyrics: Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

*D.S. al Coda*  
(take 1st ending)

Musical staff with lyrics: Take me home. \_\_\_\_\_

Gtr. 2  
P.M. -----  
3 3

Gtr. 3  
string noise steady gliss.  
15

**Coda**

**Chorus**

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (1 1/2 times)

Musical staff with lyrics: Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Musical staff with lyrics: Take me home. \_\_\_\_\_ Yeah, \_\_\_ yeah. \_\_\_

Musical staff with lyrics: Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

F C G5 F5

Oh, won't you please take me home? \_\_\_\_\_

Gtr. 2

Gtr. 3

**Guitar Solo**  
Gtr. 3: w/ Riff A

G5 Bb5 G5 C5 Bb5

Yeah. \_\_\_\_\_

Gtr. 5 (dist.)  
f  
\*w/ octaver

1/4 P.M. ----- 1 1/2

\*Set for one octave below with 50/50 wet/dry mix.

Gtr. 2

P.M. ----- P.M. -----

Citr. 3: w/ Rhy. Fill 1

Gtr. 3: w/ Rhy. Fill 1

G5 Bb5 G5 C5 Bb5

grad. bend

1 3 6 1/2 5 6 3 4 6/8 8

Gtr. 5 tacet  
 A5 C A5 D5 C5  
 1 hold bend  
 P.M.

Gtr. 3

7 5 6 7 5 6 7 5 7 5 7 5 7 5 7 5

Gtr. 2

P.M.-----|

P.M.-----|

5 3 4 5 5 3 4 5 3 5 3 5 5



Gtr. 4 tacet

G5 Bb5 G5 C

So

Gtr. 5

Gtr. 4

Gtr. 5 *divisi*

5 5 (5) 3 5 5 5 (5) 3 5 5 (5) 3 5 5 10

Gtr. 3

let ring

5 3 4 5 3 4 5 3 5 3 5 3 5 3 5 5 5 0

Gtr. 2

P.M.

P.M.

3 1 2 3 3 1 2 3 1 3 1 3 3 1 2 3 3 X X X X 5 3 X X

Bridge

Gtr. 5 tacet

D5 C5

far a - way, so

far a - way, so

Gtr. 4

10 10 10 10 8 8 8 8 10 8 9 10 8 9 8 9 10

\*Gtrs. 2 & 3

slight P.M. P.M. P.M. P.M.

7 7 7 7 7 7 X 5 7 7 7 7 X X 5 5 5 5 5 X X 5 5 5 5 5 X X



D5

C5

far \_\_\_\_\_ a - way. \_\_\_\_\_ So

10 10 10 10 8 8 8 8 10

11 12 10 11 10 11 12 10 11 8

Rhy. Fig. 3

End Rhy. Fig. 3

P.M. -----| P.M. -----| P.M. -----| P.M. -----|

7 7 7 7 7 5 5 5 5 5 5 3 5 3 5 3 5 3 5 3 5 3

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5

C5

far \_\_\_\_\_ a - way, \_\_\_\_\_ so

10 10 10 10 8 8 8 8 10

11 12 10 11 10 11 12 10 11 8 9 10 8 9 8 9 10 8 9 10

D5

C

Bb

far \_\_\_\_\_ a - way. \_\_\_\_\_

10 10 10 10 8 8 6 6 6 6

11 12 10 11 12 10 11 12 10 11 12 8 9 10 8 9 10 6 7 6 6 6 6

Gtrs. 2 & 3

P.M. -----| P.M. -----|

7 7 7 7 7 5 5 5 5 5 5 7 5 7 5 7 5 7 5 7 5 5

**Verse**  
Gtr. 2: w/ Riff B  
G5

4. Cap - tain A - mer - i - ca's been torn a - part. Now, he's a court jes - ter with a bro - ken heart. He said,

Gtr. 4

9 7 8 9 7 8 9 7 9 7 9 7 9 7

9 7 8 9 7 8 9 7 9 7 9 7 9 7

Gtr. 3

5 3 4 5 3 4 5 3 5 3 5 3 5 3

5 3 4 5 3 4 5 3 5 3 5 3 5 3

G5

"Turn me a - round and take me back to the start. I must be los - in' my

9 7 8 9 7 8 9 7 9 7 9 7 9 7

9 7 8 9 10 8 6

P.M. -----

5 3 4 5 3 4 5 5 5 5 5 3

5 3 4 5 3

Gtr. 2: w/ Rhy. Fill 1

C G5 N.C.

mind. Are you blind? I've seen it all a mil - lion times." —

7 5 5 9 9 (9) 7 9 7 8 9 (9)

5 5 (5) (5) (5) 3 5 (5) (5) 3 5 3 5

semi-P.H.

### Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A (3 1/2 times)

Gtr. 4 tacet

G C

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Take me home. \_ Yeah, \_ yeah. \_

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Oh, won't you please take me home? \_

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

Gtr. 4

12 14 12 12 14 12 15 14 14 (14) 12 14

Take me home. \_\_\_\_ Yeah, \_ yeah. \_

13 13 13 14 14 (14) 12 14 14 15 14 15 14 15 14 15 14 (14) 12 14

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

12 14 12 12 14 12 15 14 14 (14) 12 14 12 14 13 13 14 12 15 15 15 15 (15) 13 13

**Gtr. 2** F C

**G<sup>III</sup> Rhy. Fig. 4**

**End Rhy. Fig. 4**

Oh, won't you please take me home? \_\_\_\_\_

**Gtr. 4**

grad. release

1/2

12 (12)

steady gliss.

**Gtr. 3**

**Rhy. Fig. 4A**

**End Rhy. Fig. 4A**

P.M. - |

P.M. - |

fdbk.

Harm.

Pitch: D

**Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A**

G

Home, \_\_\_\_\_

**Gtr. 4**

grad. release

1/2

12 (12)

steady gliss.

**Interlude**

**Faster ♩ = 109**

**Double-time feel**

**Gtr. 4 tacet**

**G5**

**C**

**Gtr. 2**

1/4

10 8 9 10 8 9 10 8 10 8 10 8 (8)

10 8 9 10 8 9 10 8 10 8 10 8 (8)

**Gtr. 3**





## Bkgd. Voc.; w/ voc. ad lib (next 24 meas.)

Bkgd. Voc.; w/ voc. ad lib (next 24 meas.)

G5

C5

[illegible]

Gtr. 3 Rhy. Fig. 5

Gtr. 2

3 1 2 3 1 2 3 1 3 1 3 1 (1)

3 1 2 3 1 2 3 1 3 1 3 1 (1)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter rest, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The system ends with a double bar line.

The second system of the musical score for 'The Rose Tree' is presented in two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains two measures of music. The first measure has a wavy line above it, and the second measure has a wavy line below it. The lower staff contains the corresponding fret numbers for the guitar. The first measure of the lower staff has a wavy line above it, and the second measure has a wavy line below it. The fret numbers for the first measure are 3, 1, 2, 3, 0, and for the second measure are 1, 2, 3, 1, 2, 3, 0. The second system ends with a double bar line.

I wan-na see, \_ how good it can be. \_

Gtr. 4

12/14 12 15 1 1/2 15 15 1 1/2 15 1 1/2 15 15 1 1/2 15 15 14 13 15 13 15 13 11 13 11 13 11 10 11 12 10 11 10

Gtr. 2

Riff C

3 1 2 3 1 2 3 1 3 1 3 1 (1) 3 1 2 3 1 2 3 1 3 1 3 3 0 0

Oh, won't you please take me

Gtr. 4

12 10 12 17 15 15 18 15 18 15 18 15 18 15 18 15 18 15

Gtr. 2

3 1 2 3 0 3 1 (1) 3 1 3 3 0 0





C5

Take me down \_ to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

F5 C5 G5

Oh, won't you please \_ take me home? \_

C5

Take me down, \_ beat me 'round. \_

F5 C5 G5

Oh, won't you please \_ take me home? \_

C5

I wan - na see, — how good it can be. —

10 9 8 10 9 8 10 9 8 10 9 8 10 8 10 11 10 11 10 8 10 10 8 10 11 10 8 10 11 10 11 13

F5

C5

Oh, won't you please take me

10 12 13 10 12 15 12 13 15 12 15 17 13 15 17 13 17 19 15 18 15 18 15 18 15 19

G5

home? —

15 18 15 18 15 18 15 18 15 18 15 18 17 15 18 15 17 14

loco

12 14 15 12 13 15 12 13 15 13 12 15 13 12 15 13 12 15 13 12 15 13 12 15 14 12 15

C5

7 7 6

F5 C5

P.M. -----| 6 3

G5

16 17 15 16 17 15 16 17 15 16 17 15 16 17 15 18 15 18 16

I wan - na see, \_\_\_\_\_

P.M. -----|

12 8 10 8 9 10 8 9 10 8 9 10 10 8 8 10 10 8 8 10 10 8 8 10 10 8 8

C5

oh, how good it can be. \_\_\_\_\_

P.M. -----|

8 10 8 8 9 9 10 8 9 10 8 9 10 8 9 10 8 9 10 8 9 9 10 10

F5 C5 G5

Oh, — come take — me home. —

grad. bend

8 8 9 10 8 10 8 (8) 10 8 10 (10) 10 8 10 10 8

C5

Take me down — to the Par - a - dise Cit - y, where the grass is green and the girls are pret - ty.

12 12 15 12 14 14 12 14 14 12 12 14 14 12 12 14 12

F5 C5 G5

Oh, won't you please take me home? —

1 hold bend 1 1/2 1/2 1/2 1/2 1/2 1/2

14 12 15 14 (14) 12 14 14 12 14 (14) 13 15 14 13 15 14 13 15 14 13 15 13 14

I wan - na go, —

5 6 6 3

1/2 1/2 1/2 1/2 1/2 1/2

13 15 13 14 13 15 13 14 13 15 13 14 13 15 13 14





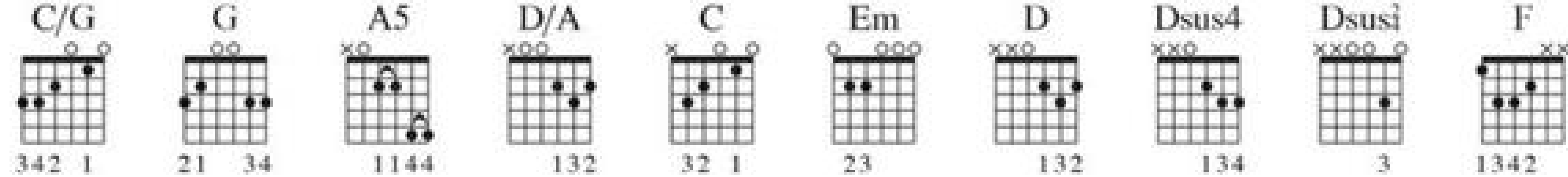
Yeah, ba - by.

P.M. - -

P.M. - -

fdbk.





Tune down 1/2 step:  
(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

# Intro

Moderately fast  $\text{♩} = 121$   
N.C.

\*\*C/G  
\*Gtr. 2 (acous.)  $\{ \diamond \}$   
*mf*

Spoken: One, two, one, two, three, four.

Gtr. 1 (acous.) *mf* let ring throughout

TAB

\*Two gtrs. arr. for one.

\*\*See top of page for chord diagrams pertaining to rhythm slashes.

G

\*\*\*Whistled

\*\*\*Next 22 meas:

A5

D/A

Copyright © 1988 Guns N' Roses Music (ASCAP) and Black Frog Music (ASCAP)

All Rights for Black Frog Music in the U.S. and Canada Controlled and Administered by Universal - PolyGram International Publishing, Inc.  
International Copyright Secured All Rights Reserved

C/G

(cont. in notation)

\*Gtr. 3 (acous.)

*mf*

\*Two gtrs. arr. for one.

Gtr. 1

7 5 8 8 10 12 10 12 10 8 10 8

\*\*G

A

Gtr. 3

w/ pick & fingers -

10 7 8 9 10 10 8 10 9 10 12 13 12 13

Gtr. 1

Gtr. 2

0 3

2 0 0 0 0 0 2 1 0 0 2 0 2 2 0 0 0 2 2 2 3 0

\*\*Chord symbols reflect basic harmony.



C G D/A

(cont. in notation)

This system contains three staves. The top staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It shows a sequence of chords: C, G, and D/A. The middle staff is a vocal staff with a treble clef and a key signature of one sharp (F#). It contains a melody line with various note values and rests. The bottom staff is a guitar staff with a treble clef and a key signature of one sharp (F#). It contains a sequence of chords: C, G, and D/A. The system concludes with a double bar line.

Verse

C G/B G/A G

1. Shed a tear 'cause I'm miss - in' you, — I'm still al - right \_ to smile. —

This section is labeled 'Verse'. It features a vocal staff with a treble clef and a key signature of one sharp (F#). The lyrics are: '1. Shed a tear 'cause I'm miss - in' you, — I'm still al - right \_ to smile. —'. The guitar staves (Gtr. 2 and Gtr. 1) provide accompaniment with chords C, G/B, G/A, and G. The system concludes with a double bar line.

Gtr. 2

This system is for Gtr. 2. It features a guitar staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords: C, G, and D/A. The system concludes with a double bar line.

Gtr. 1

This system is for Gtr. 1. It features a guitar staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords: C, G, and D/A. The system concludes with a double bar line.

Gtr. 3

Riff A

This system is for Gtr. 3. It features a guitar staff with a treble clef and a key signature of one sharp (F#). The staff contains a sequence of chords: C, G, and D/A. The system concludes with a double bar line.

**A** **D**

Girl, I think a - bout — you ev - 'ry day — now.

5 5 2 2 0 | 5 5 0 3 4 | 0 2 3 0 2 0 | 3 2 0 2 3 0

**C** **G/B** **G/A** **G**

Was a time when I was - n't sure — but you set my mind at ease. —

3 2 0 1 1 3 2 3 | 3 2 0 1 0 1 0 0 | 3 3 3 0 3 2 | 3 3 0 3 0 3

3 2 0 0 1 1 3 2 | 3 1 0 1 0 2 3 | 2 0 0 0 1 0 2 0 0 2 0 | 1 0 0 2 0 0 2 0

**A** **D**

There is no doubt \_\_ you're in \_\_ my heart \_\_\_\_ now.

(cont. in slashes)

End Riff A

(cont. in slashes)

**Chorus**

**C** **G** **C** **Em**

Rhy. Fig. 1

\*Gtrs. 1 & 3

Gtr. 2

Said, "Wom - an, \_\_ take it slow. \_\_ It - 'll work it - self \_\_ out fine. \_\_

\*Composite arrangement

C G D Dsus4 D Dsus1 D End Rhy. Fig. 1

All we need is just a little patience."

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 6 meas.)

C G C

Said, "Sugar, make it slow and we'll come together fine."

Em C G

All we need is just a little pa -



D

- tience.”

Whispered: Pa - tience.

Gtr. 3

Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

Oo, \_\_\_\_\_ yeah. \_\_\_\_\_

End Rhy. Fig. 2

This block contains the first system of a musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "- tience.” and "Whispered: Pa - tience." Below the vocal line is a guitar part for Gtr. 3, consisting of a single staff with a treble clef and a key signature of one sharp. The guitar part includes a series of chords and a melodic line. Below the guitar part is a rhythm track for Rhy. Fig. 2, which includes a bass line and a drum line. The bass line is in treble clef and the drum line is in bass clef. The rhythm track includes a variety of notes, rests, and accidentals. The system is labeled with "D" at the top left, "Gtr. 3" above the guitar staff, "Rhy. Fig. 2" above the rhythm track, and "\*Composite arrangement" below the rhythm track. The lyrics are placed below the vocal staff. The system ends with a double bar line.

Gtr. 3

Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

Oo, \_\_\_\_\_ yeah. \_\_\_\_\_

End Rhy. Fig. 2

This block contains the second system of the musical score. It continues the vocal line, guitar part, and rhythm track from the first system. The lyrics are "Oo, \_\_\_\_\_ yeah. \_\_\_\_\_". The system is labeled with "Gtr. 3" above the guitar staff, "Rhy. Fig. 2" above the rhythm track, and "\*Composite arrangement" below the rhythm track. The system ends with a double bar line.

Gtr. 3

Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

Oo, \_\_\_\_\_ yeah. \_\_\_\_\_

End Rhy. Fig. 2

This block contains the third system of the musical score. It continues the vocal line, guitar part, and rhythm track from the second system. The lyrics are "Oo, \_\_\_\_\_ yeah. \_\_\_\_\_". The system is labeled with "Gtr. 3" above the guitar staff, "Rhy. Fig. 2" above the rhythm track, and "\*Composite arrangement" below the rhythm track. The system ends with a double bar line.

Gtr. 3

Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

Oo, \_\_\_\_\_ yeah. \_\_\_\_\_

End Rhy. Fig. 2

This block contains the fourth system of the musical score. It continues the vocal line, guitar part, and rhythm track from the third system. The lyrics are "Oo, \_\_\_\_\_ yeah. \_\_\_\_\_". The system is labeled with "Gtr. 3" above the guitar staff, "Rhy. Fig. 2" above the rhythm track, and "\*Composite arrangement" below the rhythm track. The system ends with a double bar line.

Gtr. 3

Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

Oo, \_\_\_\_\_ yeah. \_\_\_\_\_

End Rhy. Fig. 2

This block contains the fifth system of the musical score. It continues the vocal line, guitar part, and rhythm track from the fourth system. The lyrics are "Oo, \_\_\_\_\_ yeah. \_\_\_\_\_". The system is labeled with "Gtr. 3" above the guitar staff, "Rhy. Fig. 2" above the rhythm track, and "\*Composite arrangement" below the rhythm track. The system ends with a double bar line.

Gtr. 3

Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

Oo, \_\_\_\_\_ yeah. \_\_\_\_\_

End Rhy. Fig. 2

This block contains the sixth system of the musical score. It continues the vocal line, guitar part, and rhythm track from the fifth system. The lyrics are "Oo, \_\_\_\_\_ yeah. \_\_\_\_\_". The system is labeled with "Gtr. 3" above the guitar staff, "Rhy. Fig. 2" above the rhythm track, and "\*Composite arrangement" below the rhythm track. The system ends with a double bar line.

Verse

Gtr. 3: w/ Riff A

C

Gtr. 2

Gtr. 1

2. I sit here on the stairs 'cause I'd rather be alone. If

G/B

G/A

G

Gtr. 2

Gtr. 1

Gtr. 1

A7

D

I can't have you right now, I'll wait, dear.

Gtr. 2

Gtr. 1

Gtr. 1

C G/B G/A G

Some - times I get so tense \_ but I can't speed up \_ the time. \_ But

A7 D

you know, love, \_ there's one \_ more thing \_ to con-sid - er.

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1 3/4 times)

The musical score is written for a guitar. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics underneath: "You and I'll just use a little patience." The melody is divided into three measures, each with a chord symbol above it: C, G, and D. The first measure contains the notes D4, E4, F#4, G4, A4, B4, and C5. The second measure contains the notes D4, E4, F#4, G4, A4, B4, and C5. The third measure contains the notes D4, E4, F#4, G4, A4, B4, and C5. The guitar accompaniment is written on a single staff, featuring a bass line and a treble line. The bass line consists of a series of eighth notes, while the treble line consists of a series of chords. The chords are: C (D4, E4, F#4, G4, A4, B4, C5), G (B3, D4, E4, F#4, G4, A4, B4), and D (F#3, A3, B3, C4, D4, E4, F#4). The guitar accompaniment is divided into three measures, each with a chord symbol above it: C, G, and D. The first measure contains the notes D4, E4, F#4, G4, A4, B4, and C5. The second measure contains the notes D4, E4, F#4, G4, A4, B4, and C5. The third measure contains the notes D4, E4, F#4, G4, A4, B4, and C5.

Said, "Sug - ar, \_\_\_\_\_ take the time \_\_\_\_\_ 'cause the lights are shin - ing bright...

Em C G

— You and I've — got what it takes — to make —

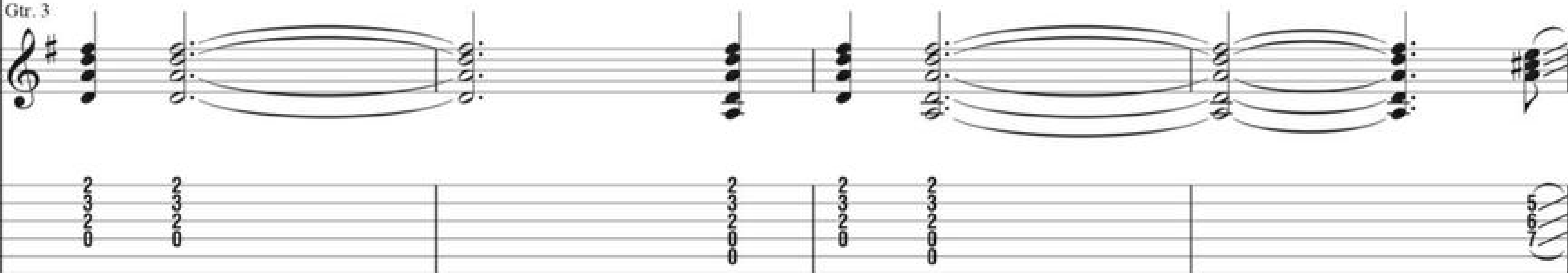
0 2 2 0 2 2 0 0 | 3 2 0 1 0 2 3 0 | 3 2 0 0 0 2 3 0

Gtr. 1: w/ Rhy. Fig. 2

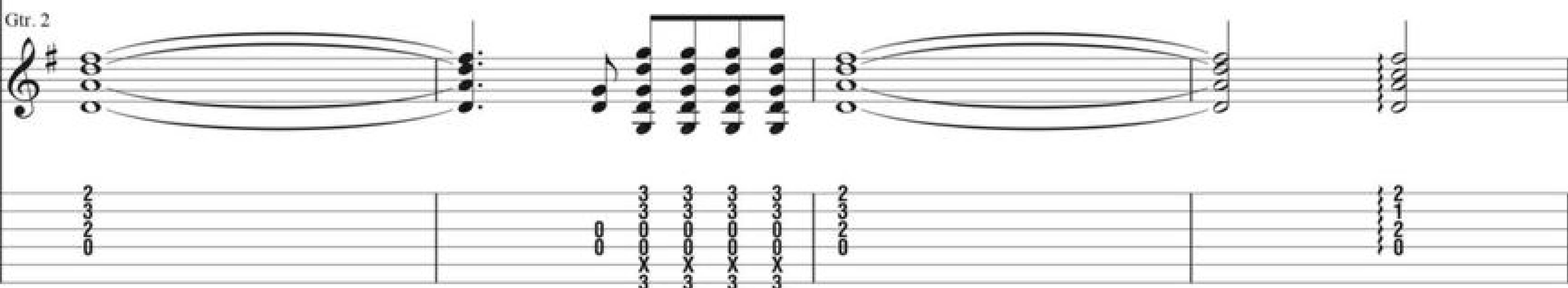
D

it." We won't fake it. Ah, I'll nev - er

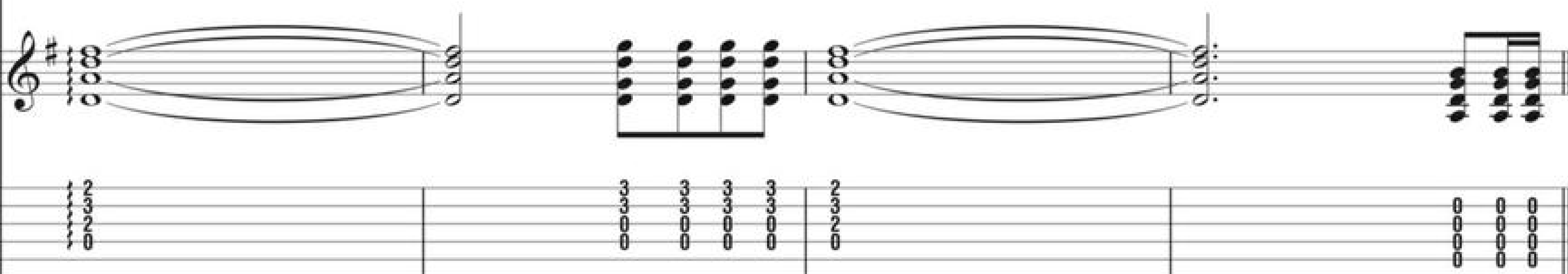

Gtr. 3



Gtr. 2



break it 'cause I can't take it.



Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1 3/4 times)

The musical score for 'Whistled' consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a whole rest, followed by a half rest, and then a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The middle staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F#5, a quarter note G5, a quarter note A5, a quarter note B5, a half note C6, and a quarter note D6. The bottom staff is a bass clef. It contains a sequence of notes: a quarter note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note D4, a quarter note E4, a quarter note F#4, a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The score is marked with a tempo of 120 and a time signature of 4/4. The title '\*Whistled' is written below the top staff.

<sup>a</sup>Whistled<sup>a</sup>Next 3 meas.

*rit. poco a poco*

Gtr. 3

*rit. poco a poco*

1/2  
(2) 2

\*Gtrs. 1 & 2

*rit. poco a poco*

\*Composite arrangement

**Outro**  
**Faster** ♩ = 127

Gtr. 1 tacet

D G

Gtr. 3

*steady gliss.*

3  
3  
4

Gtr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

\*\*T = Thumb on 6th string

Gtr. 2: w/ Rhy. Fig. 3 (5 times)

D G

Gtr. 3

14  
15  
14



D/A

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 1

(Lit - tle pa - tience. Mm,

w/ pick & fingers -----|

14	14	12	12	10	10	8	7	7	7	5	5	3	3	3	3	3	3
14	14	12	12	11	11	9	7	7	7	5	5	4	4	4	4	4	4
					12												

Gtr. 1: w/ Rhy. Fig. 4 (3 times)

D

G

yeah, ——— yeah. Oo, ——— yeah. ——— Need a lit - tle pa -

w/ pick & fingers -----|

2	2	2	2	3	3	3	2	2	2	2	2	2	2	2	2	2	2
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2
					0			0			0			10 8			

D

G

- tience, yeah. ——— Just a lit - tle pa -

7	8	7	9	7	9	7	8	10	8	7	8	8	7	7	7	5	5
					9			7			7			5			

D G

- tience, yeah. \_\_\_\_\_ Some more pa -

6 7 5 8 6 7 8 10 8 10 12 10

3 5 7 5

# Bridge

Gtr. 1: w/ Rhy. Fig. 4 (4 times)  
Gtr. 2: w/ Rhy. Fig. 3 (4 times)

D G

I've been walk - in' the streets \_\_\_\_\_ at night \_\_\_\_\_ just try - in' to get \_\_\_\_\_

- tience, yeah. \_\_\_\_\_

(10) 12 14 12 11 12 11 7 9 7 9

D

\_\_\_\_\_ it right. \_\_\_\_\_ It's hard to see with so man - y a - round, \_\_\_\_\_ you

Need some pa - tience, yeah. \_\_\_\_\_

7 (7) 7 4 7 5 4 5 4 2 2 2 5 4 2 2 4 4 0 4 2 0 0

G D

know I don't like be - in' stuck in the crowd. \_ And the streets don't \_ change, but

Just give \_ me some pa - tience,

5 3 5 3 5 3 3 5

G

may - be the name. \_ I ain't got time for the game \_ 'cause I need

yeah. \_ Got - ta have some

(5) 3 5 3 5 3 5 3 5 5 3 5 5 3 5 5 3 5 5

D G

\_ you. Yeah, \_ yeah, \_ well, I need \_ you. Oo, I need \_

pa - tience, yeah. \_ All it takes is pa -

3 3 2 3 2 6 7 5 6 7 5 3 4 5 3 3 3 0 3 0 0 3 0 3 3 0 0

**F** **G** **C**

Gtrs. 1 & 2 (Gtr. 2, cont. in notation)

— you. Wha, I need — you, oo, this

- tience. Just a lit - tle pa - tience, is all — it

**D** **Freely** **D**

Gtr. 1 *rit.* *rit.* *3*

time. \_\_\_\_\_

takes.)

Gtr. 3 *rit.* Harm.

Gtr. 2 *rit.* T

12 13 14 15 16

9 14

3 2 3 2 0 4 0

from Rihanna - Rated R

# Rockstar 101

Words and Music by Terius Nash, Christopher Stewart and Robyn Fenty

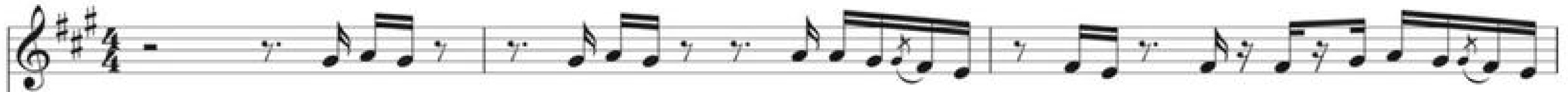
## Intro

Slow ♩ = 70

Gtr. 1 tacet

N.C.

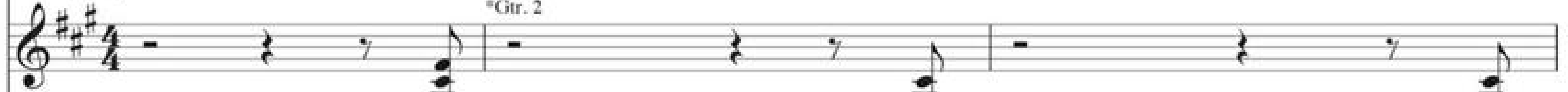
F#5



I told ya, I told ya, I told ya, ba-by, ba-by. Uh, uh, I told you, ba-by.

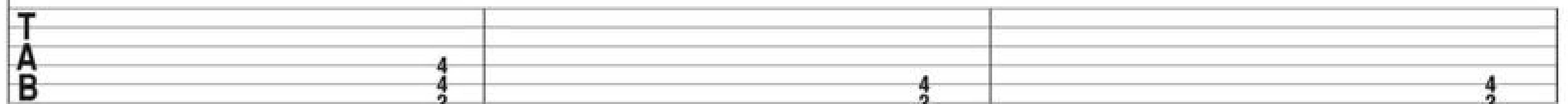
Gtr. 1 (dist.)

\*Gtr. 2



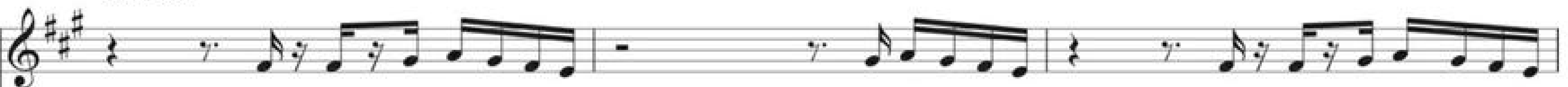
*mf*

*mf*



\*Synth arr. for gtr.

Gtr. 2 tacet



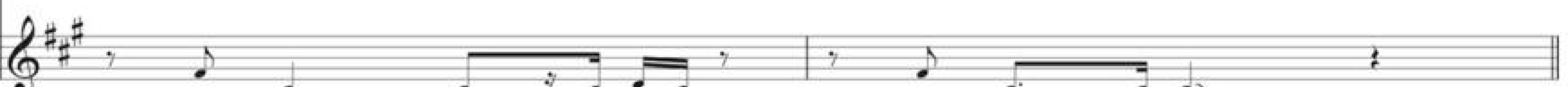
Uh, uh, I told you,ba-by. I told you,ba-by. Uh, uh, I told you,ba-by.



(Uh, oh, Uh, oh, Uh, oh, oh.)



Uh, uh, I told you, ba-by. Uh, uh, I told you.



Uh, oh, Uh, oh, Uh, oh, oh.)

Verse

F#5 C#5 C5

1. Got up in the club, post-ed in the back, feel - in' so good, look - in' so bad.  
2. Six inch walk - er, big shit talk - er. I nev - er played a vic - tim, I'd rath - er be a stalk - er. So,

(Ah, ah, ah, ah,

Gtr. 2

2 4 3

F#5

Rock-in' this skirt, rock-in' this club, got my mid-dle fin - ger up, I don't real - ly give a fuck.  
ba - by, take me in. I dis - o-beyed the law. \_ Make sure you frisk me good, check my pan-ties and my bra.

ah, ah,

2

A5 E5

Rock-in' these di-'monds, I'm a, rock-in' this chain. Make sure you get a pic - ture. I'm a, rock - in' my fame.  
Wild-in' \_ out a cra - zy house with my white jack - et on. Won't you come and sign me out? \_ } To

ah.)

2 0 0

F#5

be what you is, you got - ta be what you are. On - ly thing I'm miss - in' is a black gui - tar. I'm a

2 5 17

Chorus

F#5 C#5 C5

rock star, \_ Hey, ba - by, I'm a rock star, \_ Hey, ba - by.

Riff A

2 4 3

F#5

Big cit - y, bright lights, sleep all day, long night. Ba - by, I'm a

(Big cit - y, bright \_ lights, sleep all \_ day, \_ uh, oh.)

End Riff A

P.M. -----

2 2 2 2 2 2 2 2

rock star. \_ Hey, ba - by, I'm a rock star. \_ Hey, ba - by, it's

1.

*To Coda* 

big cit - ies, bright lights, sleep all day, long nights. Ba - by, I'm a...

(Big cit - y bright lights, \_ all day.)

**Interlude**

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a...

Gtr. 2 **Riff B** **End Riff B**

2 4 5 6

2. Oh, ba-by, I'm a... Oh, ba-by, I'm a... Oh, ba-by, I'm a... Hey, ay, ay. all day, long nights. Ba-by, I'm a...

all day.)

Gtr. 1

w/ bar

2 4 5 6 2 18 19



Interlude

Gtr. 2: w/ Riff B

F#5

G#5

A5

D#5

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a...

grad. bend

1/2

F#5

G#5

A5

B5

C5

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Hey, ay, ay.

Gtr. 1

Gtr. 2

Bridge

Gtr. 1 tacet

F5

A5

Hey, I'm rock - in' out to - night 'cause I can't wait 'til to - mor -

Gtr. 3 (clean)

*mf*

Gtr. 2

1

5

F5 A5 G5

- row. I'm, ah, live my whole life in the night 'cause I ain't got time to bor -

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 12 8 8 8 8 5 5

1 5 3

F5 A5 G5

- row. I'm rock - in' out to - night. Why wait 'til to - mor -

6 13 13 13 13 13 13 13 13 13 13 13 15 15 15 12 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8

1 5 3

F5 A5 G5 F#5 Gtr. 3 tacet

- row? I'm, ah, live my whole life in the night. I'm a

13 13 13 13 13 13 13 13 13 13 13 13 13 13 13 12 12 12 12 12 12 12 12 8 8 8 8 8 8 8 8

1 5 3 2

♢ Coda

Outro

Gtr. 2: w/ Riff B (2 times)

F#5 G#5 A5 D#5

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a...

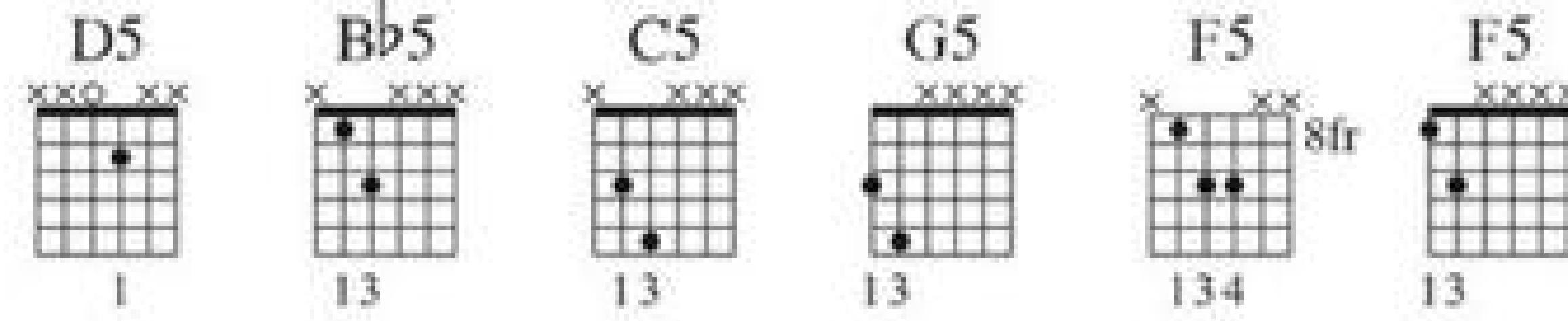
Gtr. 1

7 9 10 12

F#5 G#5 A5 D#5 F#5 N.C.

Oh, ba - by, I'm a... Oh, ba - by, I'm a... Oh, ba - by, I'm a... Hey, ay, ay.

9 9/12 12/14 4 4 2



# Intro

Moderately fast  $\text{♩} = 164$

N.C.

Gtr. 1 (dist.)

Riff A

*f*

TAB

X X X X X 11 10 8 8 8 9 8 9 10 11 10 8

X X X X X X X X X X X X X X X X

X X X X X X X X X X X X X X X X

Gtr. 1: w/ Riff A (1 1/2 times)

<sup>#</sup>A5

End Riff A

Gtr. 1

(8) 8 8 9 8 9 10 11 10 8

(5) X X X X X X X X X X

Gtr. 2 (dist.)

*f*

14 2 2

Gtr. 3 (dist.)

*f*

2 2

\*Chord symbols reflect basic harmony.

\*\*Gtrs. 2 & 3

(2) 2 2

\*\*Composite arrangement

Copyright © 2004 Chrysalis Music, Ready Set Go Publishing, Pimp Music, DracSorum Music, DTK Music and Slash And Cash Publishing  
All Rights for Ready Set Go Publishing, Pimp Music, DracSorum Music and DTK Music Administered by Chrysalis Music Group, Inc., a BMG  
Chrysalis company

All Rights for Slash And Cash Publishing Administered by WB Music Corp.

All Rights Reserved Used by Permission

Gr. 1 **Riff B** **End Riff B** **Gr. 1 tacet** C C# G5 G#5 A5

(8/5) 8/5 8/5 9/6 8/5 9/6 10/7 11/8 10/7

Gr. 3 **Rhy. Fig. 1**

(2/0) 0 0 5/5 5/5 6/6 6/6 5/5 5/5 6/6 6/6 7/7 7/7 7/7 8/8 7/7 5/5 0

Gr. 2 **Riff C**

(2/0) 15 5 5 3 3 4 4 3 3 4 4 5 5 5 6 5 3 5

Gr. 3 C C# G5 G#5 A5 **End Rhy. Fig. 1** **Rhy. Fig. 2** C C# G5

(0) 0 5/5 5/5 6/6 6/6 5/5 5/5 6/6 6/6 7/7 7/7 7/7 8/8 7/7 5/5 0 0 5/5 5/5 6/6 6/6 5/5 5/5

Gr. 2 **End Riff C**

(5) 5 3 3 4 4 3 3 4 4 5 5 5 6 5 3 5 5 3 3 4 4 3 3

G#5 A5 C C# G5 G#5 A5 **End Rhy. Fig. 2**

6/6 6/6 7/7 7/7 7/7 8/8 7/7 5/5 0 0 5/5 5/5 6/6 6/6 5/5 5/5 6/6 6/6 7/7 7/7 8/8 7/7 5/5 7/7

4 4 5 5 5 6 5 3 5 5 3 3 4 4 3 3 4 4 5 6 5 3 5

Verse

A5

N.C.

1. You op - er - ate and mo - ti - vate on syn - thet - ic fuel. — You're Moth - er Na - ture and an at - om bomb. —

(7)

(5)

As long as you're kept full of pret - ty bod - ies, — your lit - tle se - cret will be safe — with me. —

A5

Gtr. 1

Gtr. 3

Gtr. 2  
divisi

11 10 8  
8 7 5

15 5

Pre-Chorus

Gtr. 1: w/ Riff A (1 1/2 times)  
Gtr. 2: w/ Riff C (1 1/2 times)  
Gtr. 3: w/ Rhy. Fig. 1 (1 1/2 times)

C C# G5 G#5 A5 C C# G5 G#5 A5

(Ah.)

Gr. 1: w/ Riff B

C C# G5 G#5 A5 C C# G5 G#5 A5 D

A - round a - gain, in - sane a - gain, { it she } comes a - gain and sets me free.

Gr. 3

(0) 0 5 5 6 6 5 5 6 6 7 7 8 7

Gr. 2

(5) 5 3 3 4 4 3 3 4 4 5 5 6 5 0

Chorus

D Bb C G5 D

So set me free, set me free 'cause I think you need my soul.

Rhy. Fig. 3

Gtrs. 2 & 3

End Rhy. Fig. 3

Bb F5 E5 A5

Set me free, set me free.

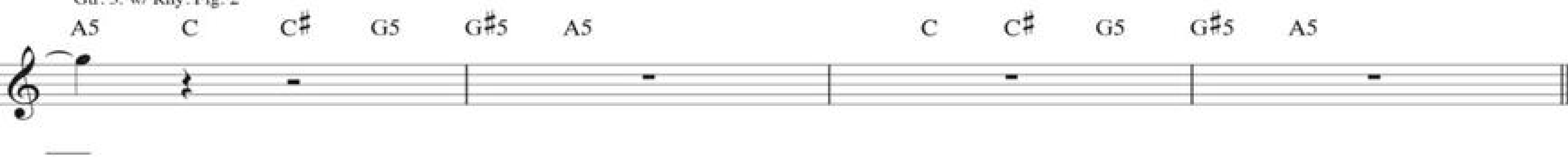
10 10 10 10 10 10 10 10 10 10 10 10 10 10 9 9 9 8 5

\*Gtr. 2 plays A on 6th string, Gtr. 3 plays A on 6th string.

Interlude

Gtr. 2: w/ Riff C  
Gtr. 3: w/ Rhy. Fig. 2

A5 C C# G5 G#5 A5 C C# G5 G#5 A5



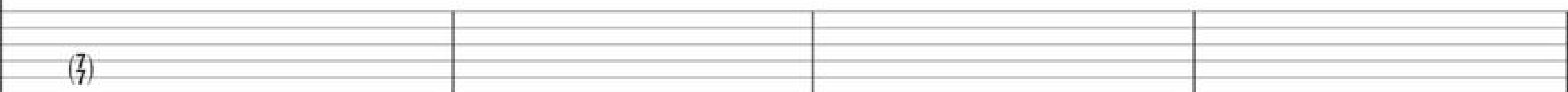
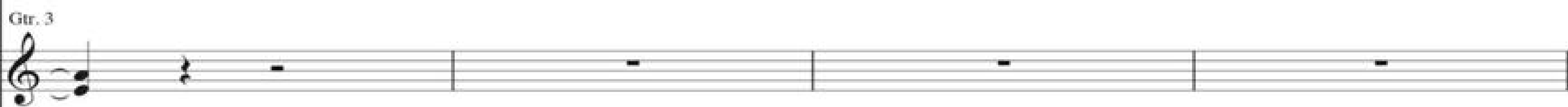
Verse

A5 N.C.

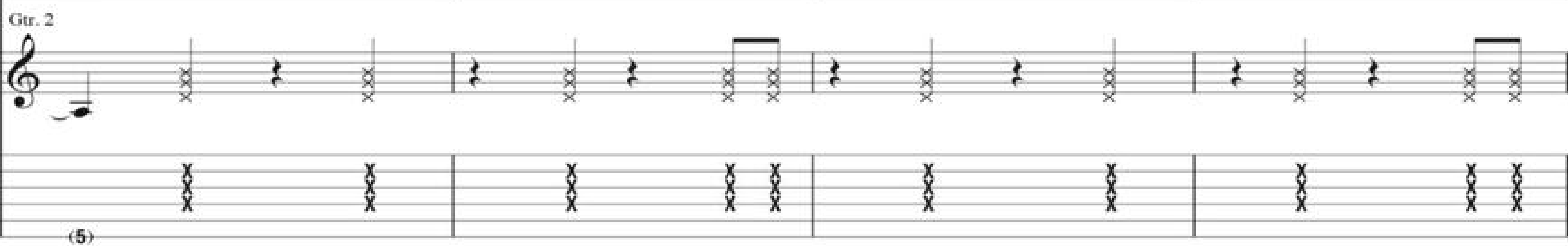
2. You're kept a - live and po - lar - ized with one thing in mind. — Me - tab - o - liz - in' ev - 'ry - thing that — you see. —



Gtr. 3



Gtr. 2



*D.S. al Coda*

A5

But now and then or — a lit - tle lat - er, now — I'm gon - na take you down with me. —



Gtr. 1



Gtr. 3

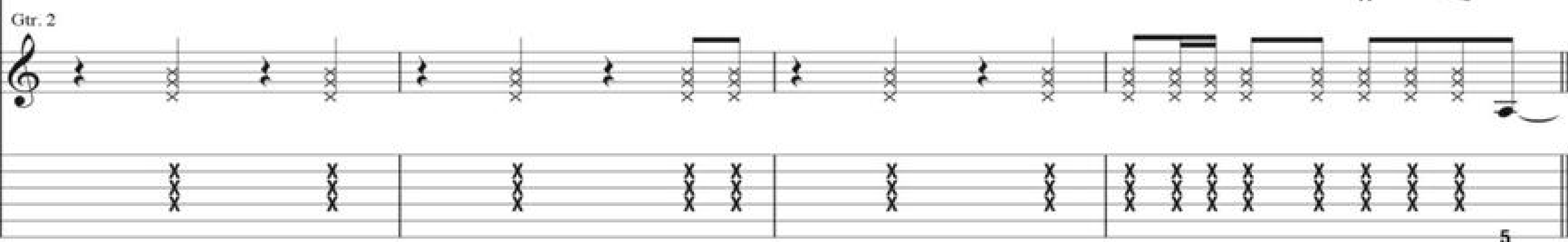
8va — — — loco

20 20 20

17 — 0



Gtr. 2





# Coda

## Chorus

Gtr. 2: w/ Rhy. Fig. 2

D B $\flat$  C G5 D

So set me free, — set me free — 'cause I think — you need — my soul. —

Rhy. Fig. 4

Gtr. 3

B $\flat$  G C D

Set me free, — set me free. —

End Rhy. Fig. 4

Gtr. 3

Rhy. Fig. 5

Gtr. 2

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 3

B $\flat$  C G5 D

So set me free, — set me free — 'cause I think — you need — my soul. —

Gtr. 3



Take me down, take me down.

E A5 A F

Gtr. 1

1 8 5 7 (7) 5 7 5 7 5 7 5 3 5 3 5

Gtr. 3

let ring

1 0 2 0 2 0 3 2 2 0 3

Gtr. 2

let ring

Gtr. 1 tacet

So take me down, take me down, down, down, down, down.

E5 G5 D/F# F

Gtr. 3

(3) 5 3 3 5 3 2 5 2 2 5 2 5 5 7 5 5 7 5 4 4 7 4 4 7 4 3

Gtr. 2

let ring

0 0 0 3 3 3 2 2 1

\_\_\_\_\_ Take me down, \_\_\_\_\_ take me down. \_\_\_\_\_

E5 A5 G5 A5

Gtr. 1

Chord diagram:  $\begin{pmatrix} 11 & 10 \\ 8 & 7 \end{pmatrix}$

Gtr. 3

Chord diagram:  $\begin{pmatrix} 8 & 8 & 8 & 10 \\ 5 & 5 & 5 & 7 \end{pmatrix}$

Gtr. 2

Chord diagram:  $\begin{pmatrix} 1 & 1 & 2 & 3 & 3 & 4 \\ 1 & 1 & 2 & 3 & 3 & 4 \end{pmatrix}$

### Interlude

Gtr. 1: w/ Riff A (2 times)

Gtr. 3

A5 N.C. A5

Chord diagram:  $\begin{pmatrix} 10 \\ 7 \end{pmatrix}$

Gtr. 2

Chord diagram:  $\begin{pmatrix} 7 \\ 5 \end{pmatrix}$

Gtrs. 2 & 3

Musical notation for Gtrs. 2 & 3, measures 1-4. The notation is on a single staff with a treble clef. Measure 1: A5 (open), C5 (open), A5 (open), C5 (open). Measure 2: A5 (open), C5 (open), A5 (open), C5 (open). Measure 3: A5 (open), C5 (open), A5 (open), C5 (open). Measure 4: A5 (open), C5 (open), A5 (open), C5 (open). The fret numbers 2, 0, 17, and 0 are indicated below the staff.

Guitar Solo

Musical notation for Guitar Solo, measures 1-4. The notation is on a single staff with a treble clef. Measure 1: A5 (open), C5 (open), A5 (open), C5 (open). Measure 2: A5 (open), C5 (open), A5 (open), C5 (open). Measure 3: A5 (open), C5 (open), A5 (open), C5 (open). Measure 4: A5 (open), C5 (open), A5 (open), C5 (open). The fret numbers 2, 0, 17, and 0 are indicated below the staff.

Musical notation for Gtrs. 2 & 3, measures 1-4. The notation is on a single staff with a treble clef. Measure 1: A5 (open), C5 (open), A5 (open), C5 (open). Measure 2: A5 (open), C5 (open), A5 (open), C5 (open). Measure 3: A5 (open), C5 (open), A5 (open), C5 (open). Measure 4: A5 (open), C5 (open), A5 (open), C5 (open). The fret numbers 2, 0, 17, and 0 are indicated below the staff.

Musical notation for Gtrs. 2 & 3, measures 1-4. The notation is on a single staff with a treble clef. Measure 1: A5 (open), C5 (open), A5 (open), C5 (open). Measure 2: A5 (open), C5 (open), A5 (open), C5 (open). Measure 3: A5 (open), C5 (open), A5 (open), C5 (open). Measure 4: A5 (open), C5 (open), A5 (open), C5 (open). The fret numbers 2, 0, 17, and 0 are indicated below the staff.

\*\*Change octaver setting to 2 octaves below.

Musical notation for Gtrs. 2 & 3, measures 1-4. The notation is on a single staff with a treble clef. Measure 1: A5 (open), C5 (open), A5 (open), C5 (open). Measure 2: A5 (open), C5 (open), A5 (open), C5 (open). Measure 3: A5 (open), C5 (open), A5 (open), C5 (open). Measure 4: A5 (open), C5 (open), A5 (open), C5 (open). The fret numbers 2, 0, 17, and 0 are indicated below the staff.

C5    A5    Bm    C5/A    D

8va

Gtr. 1

Gtrs. 2 & 3

let ring

**Chorus**

Gtr. 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Rhy. Fig. 4

Gtr. 1 tacet

D    Bb    C    G5    D

So set me free, \_\_\_ set me free, \_\_\_ 'cause I think \_\_\_ you need \_\_\_ my soul. .

Gtr. 1

8va

(22)

Gtr. 2: w/ Rhy. Fig. 5

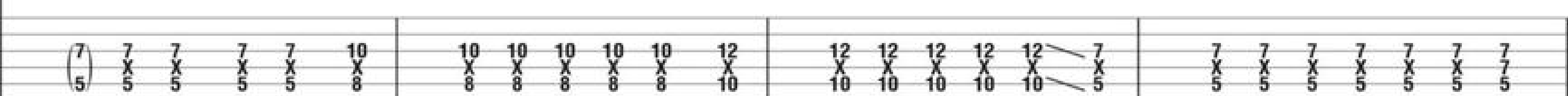
Bb    G    C    D

Set me free, \_\_\_ set me free, \_\_\_

Gtr. 3

So set me free, — set me free, — 'cause I think — you need — my soul, —


B $\flat$  C G5 D



The rhythm figure for Guitar 2 is written across four measures. Measure 1: (7) 5, 7 5, 7 5, 7 5, 7 5, 10 8. Measure 2: 10 8, 10 8, 10 8, 10 8, 10 8, 12 10. Measure 3: 12 10, 12 10, 12 10, 12 10, 12 10, 7 5. Measure 4: 7 5, 7 5, 7 5, 7 5, 7 5, 7 5, 7 5.

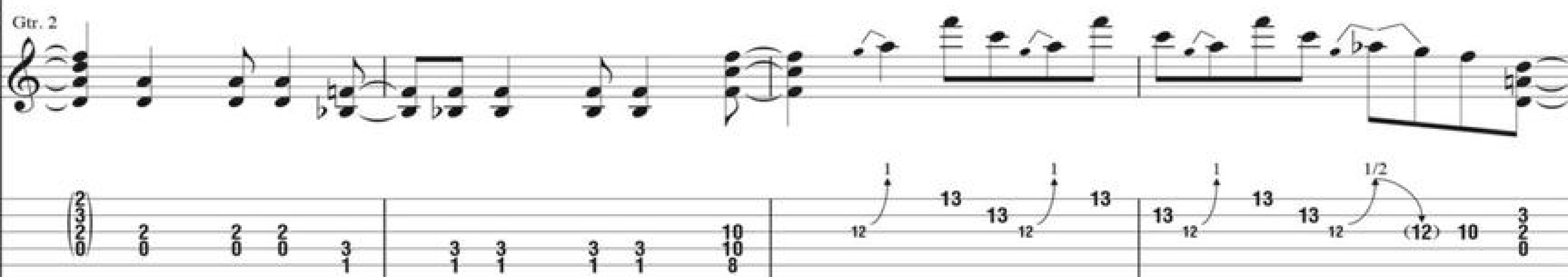
Set me free, — set me free. —

B $\flat$ 5 F5 D5



The notation shows sustained notes for B $\flat$ 5, F5, and D5 across three measures, with a long horizontal line indicating the notes are held.

Gtr. 2



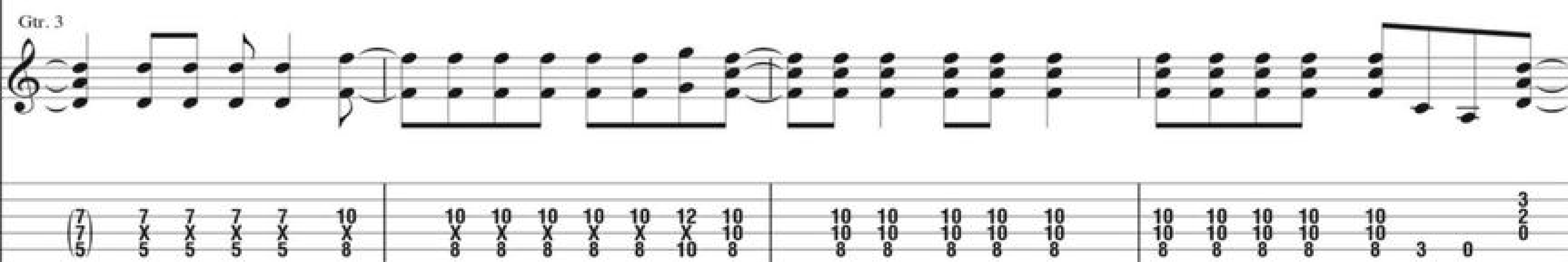
The melody for Guitar 2 is written across four measures. Measure 1: (2) 0, 2 0, 2 0, 3 1. Measure 2: 3 1, 3 1, 3 1, 3 1, 10 10 8. Measure 3: 12 13, 13 12, 13 12, 13 12, 13 12, 1/2 (12) 10. Measure 4: 3 2 0.

Gtr. 1



The notation shows sustained notes for Guitar 1 across four measures, with a long horizontal line indicating the notes are held.

Gtr. 3



The rhythm figure for Guitar 3 is written across four measures. Measure 1: (7) 5, 7 5, 7 5, 7 5, 7 5, 10 8. Measure 2: 10 8, 10 8, 10 8, 10 8, 10 8, 12 10 8. Measure 3: 10 8, 10 8, 10 8, 10 8, 10 8, 10 8. Measure 4: 10 8, 10 8, 10 8, 10 8, 10 8, 3 0, 3 2 0.

So set me free, \_\_\_\_\_

set me free, \_\_\_\_\_

'cause I think \_\_\_\_\_

Bb5 C5 G5

Gtr. 1

Gtrs. 2 & 3

\_\_\_\_\_ you need \_\_\_\_\_ my soul. \_\_\_\_\_

Set me free, \_\_\_\_\_

set me free \_\_\_\_\_

(Set me free.) \_\_\_\_\_

C5 D5 Bb5 G5



C5

Gtr. 2

D5

D5

Bb5

'cause I think you need my soul. So set me free, —

Gtr. 1

Gtr. 4 (dist.)

*mf*

Gtrs. 2 & 3

Gtr. 3

(Gtr. 2, cont. in slashes)

C5

G5

D5

set me free, — 'cause I think you need my soul. —



Bb5 F5 Bb5 F5

my cre - do, \_\_\_\_\_ my cre - do, \_\_\_\_\_

let ring -----

Bb5 A5

my cre - do. \_\_\_\_\_

let ring -----

let ring -----

Gtr. 3

Gtr. 2

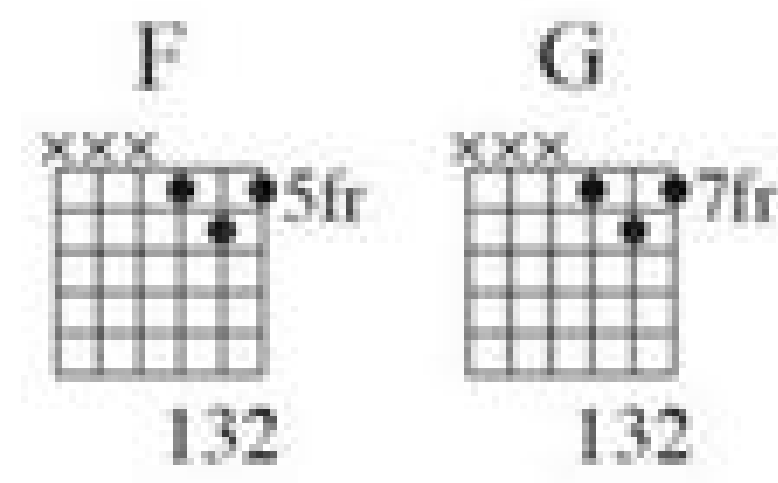
pp

pp

from Velvet Revolver - Libertad

# She Builds Quick Machines

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Dave Kushner and Slash



Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 150

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (dist.)

Musical notation for Guitar 1 (dist.) in 4/4 time. The notation shows a series of chords and single notes. The tablature below the staff shows the fret numbers for each string: 10, 12, 0, 10, 12, 0, 10, 12, 0, 9, 12, 0, 9, 3, 0, 3, 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 9, 12, 0, 9, 3, 0, 3, 0.

Gtr. 1: w/ Rhy. Fig. 1

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Gtr. 2  
(dist.)

Musical notation for Guitar 2 (dist.) in 4/4 time. The notation shows a series of chords and single notes. The tablature below the staff shows the fret numbers for each string: 10, 10, 12.

Gtr. 3 (dist.)

Musical notation for Guitar 3 (dist.) in 4/4 time. The notation shows a series of chords and single notes. The tablature below the staff shows the fret numbers for each string: 10, 12, 0, 10, 12, 0, 9, 12, 0, 9, 3, 0, 3, 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 9, 12, 0, 9, 3, 0, 3, 0.

\*Fade in

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Rhy. Fig. 2

End Rhy. Fig. 2

\*\*Gtrs. 2 & 3

Musical notation for Guitars 2 & 3 in 4/4 time. The notation shows a series of chords and single notes. The tablature below the staff shows the fret numbers for each string: 10, 12, 0, 10, 12, 0, 10, 12, 0, 9, 12, 0, 9, 3, 0, 3, 0, 10, 12, 0, 10, 12, 0, 10, 12, 0, 9, 12, 0, 9, 3, 0, 3, 0.

\*\*Composite arrangement

**Verse**

\*C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

1. Hold — fast, lit - tle off. Punch — strong, let it roam.

Gtr. 2 **Riff A** End Riff A

The notation shows a guitar riff in E minor with a key signature of one flat. It consists of two measures, each with a half note and a quarter note. The fretboard diagram below shows the fret positions: 10, 10-9-12, 10, and 10-9-12.

Gtr. 3 **Riff A1** End Riff A1

The notation shows a guitar riff in E minor with a key signature of one flat. It consists of four measures, each with a half note and a quarter note. The fretboard diagram below shows the fret positions: 3-5, 3-5, 3-5, 2-5-0-2, 3-0, 3-0, 3-5, 3-5, 3-5, 2-5-0-2, 3-0, 3-0.

\*Chord symbols reflect implied harmony.

Gtr. 3: w/ Riff A1 (3 times)

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

Eyes — cold as the snow. She — built a quick dream.

Gtr. 2 **Riff B** End Riff B

The notation shows a guitar riff in E minor with a key signature of one flat. It consists of two measures, each with a half note and a quarter note. The fretboard diagram below shows the fret positions: 10, 10-9-12, 10, and 10-9-10-9-10/12.

Gtr. 2: w/ Riff A

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

Sis - ter keep her mo - tor clean. Sol - id vi - sions and a wet ma - chine.

C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

She's al - ways quick to fight. We'll break her through to - night. —

Gtr. 2 **Riff C**

The notation shows a guitar riff in E minor with a key signature of one flat. It consists of two measures, each with a half note and a quarter note. The fretboard diagram below shows the fret positions: 10, 10-9-12, 10, and 10-9-12-12/14.

Pre-Chorus

Half-time feel

A5G5C5A5G5C5Gtr. 2 tacet

I can feel it when you push straight down.

Gtr. 2

End Riff C

pp

(14)

Riff D

Gtr. 4 (slight dist.)

mf

let ring throughout

3 2 0 3 2 0

Gtr. 3

Rhy. Fig. 3

\*w/ echo set for quarter-note regeneration w/ 1 repeat, till Chorus.

Gtr. 4: w/ Riff D

A5G5C5A5G5F5G5

I could feel it when they stood their ground.

Gtr. 3

End Rhy. Fig. 3

Chorus

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Roll o - ver right, keep it through to - night. Right, right, keep it through to - night.

Rhy. Fig. 4

End Rhy. Fig. 4

Gtr. 3: w/ Rhy. Fig. 4

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Right in my sight, keep it through to - night. I'll smash right through your spot - light.

**Verse**  
Gtrs. 2 & 3: w/ Riffs A & A1  
C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

2. She ran a - way to Tex - as \_\_\_\_\_ to keep a - way the ex - cess.

Gtr. 2: w/ Riff B  
C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

Old ex in Veg - as don't back Tex - as. \_\_\_\_\_

Gtr. 3 Riff E  
P.M. - - - P.M.

End Riff E

Gtr. 2: w/ Riff A  
Gtr. 3: w/ Riff E  
C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

She burned through in - her - it - ance, \_\_\_\_\_ dashed a - cross A - mer - i - ca.

Gtr. 2: w/ Riff C  
C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm C5 D5 C5 D5 C5 D5 B5 D5 B5 Dm

At the all night sex show, so far from home. \_\_\_\_\_

Gtr. 3  
P.M. - - -

**Pre-Chorus**  
Half-time feel  
Gtr. 3: w/ Rhy. Fig. 3  
Gtr. 4: w/ Riff D (2 times)  
2nd time, Gtr. 6: w/ Fill 1  
A5 G5 C5 A5 G5 C5 A5 G5 F5 G5

I \_\_\_\_\_ can feel it when you push straight \_\_\_\_\_ down. \_\_\_\_\_

\*w/ echo as before.

End half-time feel

I \_\_\_\_\_ could feel it when they stood their \_\_\_\_\_ ground. \_\_\_\_\_

**Chorus**  
Gtr. 2: w/ Rhy. Fig. 2  
Gtr. 3: w/ Rhy. Fig. 4  
C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 B5 F5

Roll o - ver right, keep it through to - night. Right, right, keep it through to - night.

Voc. Fig. 1  
(Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah.) \_\_\_\_\_

End Voc. Fig. 1

**Fill 1**  
Gtr. 6  
Sva -

15 17

To Coda

Bkgd. Voc.: w/ Voc. Fig. 1

C5 D5 C5 D5 C5 D5 B5 D5 B5 F5 C5 D5 C5 D5 C5 D5 B5 D5 F5

Right in my sight, keep it through to - night. I'll smash right through your spot - light.

Gtr. 3

Gtr. 2

Interlude

D5

Ah.

Gtrs. 2 & 3

Bridge

D5

Gtrs. 2 & 3 tacet

What you give is what you take.

Gtr. 4

Riff F

mp

\*w/ delay

End Riff F

Gtrs. 2 & 3

Gtr. 5 (slight dist.)

pp

mf

\*\*w/ echo as before, next 32 meas.



Dsus4 D

What you bleed \_\_\_\_\_ is what you break. \_\_\_\_\_

Gtr. 5

fdbk. Harm.

Dsus4 D

I bleed \_\_\_\_\_ for you. \_

Gtr. 4

Gtr. 5

fdbk. fdbk.

Dsus4 D

I'd steal \_\_\_\_\_ for you. \_\_\_\_\_

Gtr. 5

C/F G D5

I'd take, I'd

let ring fdbk.

\*Fingernail of right hand lightly touches vibrating string.

C/F G(no3rd) D

take, I'd take, I'd

grad. bend

1/4 1/2 3/4 1

19 19 19 19 19 19 19 19 19 19 19

19

fdbk. (cont. in slashes)

**Half-time feel**

Gtr. 4 tacet

\*\*\*  
Rhy. Fig. 5A

Gtr. 5

\*Voc. Fig. 2

take, (Ah) I'd take, I'd

Rhy. Fig. 5

Gtrs. 2 & 3

End Rhy. Fig. 5A

End Voc. Fig. 2

End Rhy. Fig. 5

\*Refers to down-stemmed voc. only.

\*\*\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Bkgd. Voc.: w/ Voc. Fig. 2  
Gtrs. 2 & 3: w/ Rhy. Fig. 5  
Gtr. 5: w/ Rhy. Fig. 5A

End half-time feel

F G

take, I'd take, I'd

Gtr. 6 (dist.)

take, I'd take, I'd

Guitar Solo

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

take, I'd take, I'd

Gtr. 6

take, I'd take, I'd

Gtrs. 2 & 3

take, I'd take, I'd

D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

take, I'd take, I'd

take, I'd take, I'd

Rhy. Fig. 6

take, I'd take, I'd

End Rhy. Fig. 6

Gtrs. 2 & 3: w/ Rhy. Fig. 5  
F5

Gtr. 6

P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4 P.M. - 4

Gtrs. 2 & 3: w/ Rhy. Fig. 6 (2 times)  
D5 C5 D5 C5 D5 C5 D5 C5 D5 C5 B5

1/4 1/2

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (1st meas.)  
F5

1 1/2 1/2 1/2

Gtr. 6

1 1/4 1 1/2

Gtrs. 2 & 3

\*Played behind the beat.

# Coda

Gtr. 2: w/ Rhy. Fig. 1 (last 2 meas.)

C5 D5 C5 D5 C5 D5 B5 D5 F5

10 10 10 10 10 10 9 12 0 3 0 3 0

I'll smash right through your spot - light.

from Velvet Revolver - Loud

# Slither

Words and Music by Scott Weiland, Duff McKagan, Matt Sorum, Dave Kushner and Slash

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately fast ♩ = 141

Half-time feel

D5

\*\*\* C5/D

Gtr. 2 (dist.)

*mf*  
\*\*w/ wah-wah & delay  
P.S. -----|

TAB

\*\*Delay set at quarter-note regeneration w/ 3 repeats.

Gtr. 1 (slight dist.)

*p* *mf*

TAB

\*Vol. swell

\*\*\*Bass plays D next 12 meas.

G/D

D

P.S. -----|

TAB

TAB

Gtr. 1 tacet

Gtr. 2 <sup>#</sup>D5

*f*

wah-wah off  
w/ flanger

C5/D

1/4

7 5 7 5 10 8 12 10 12 10 (12) 10 7 5 (7) 5 10 8 7 5

Gtr. 3 (dist.)

*f*

P.M.-----|

P.M.-----|

3 2 0

\*Chord symbols reflect implied harmony.

G/D

(7) 5 5 3 7 5 (7) 5 10 8 12 10 (12) 10

0 0 5 0 0 0 0 0 3 2 1 0 0 0 0 0 0 0 0 0 0 0 0 0

End half-time feel

D

D5 F5 F#5 D5 Ab5 A5 D5 C5

Rhy. Fig. 1

delay & flanger off

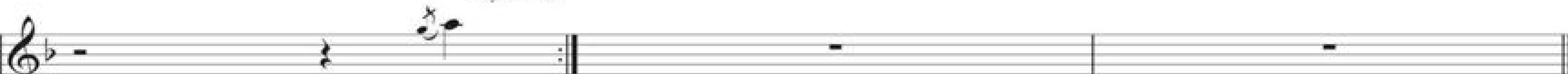
\*\*Dampen strings w/ pick hand.

7 5 7 5 10 8 10 8 7 5 0 0 3 4 0 6 7 0 10 0 0 3 4 0 6 7 0 10

0 0

D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

Play 3 times



Ay.

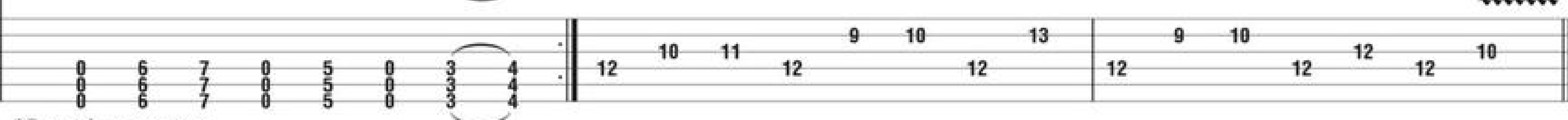
End Rhy. Fig. 1

Riff A

End Riff A

\*Gtrs. 2 &amp; 3

Gtr. 4 (dist.)



\*Composite arrangement

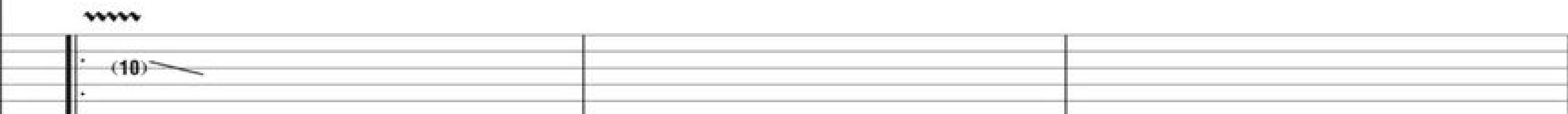
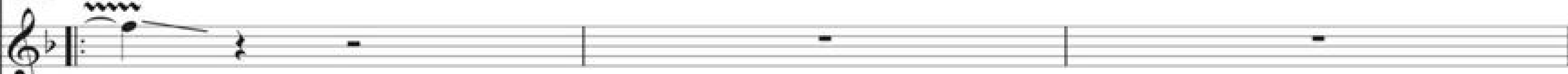
## Verse

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5



1. When you look, you see \_\_\_\_\_ right through \_ me. Cut the rope, I fell \_  
 2. When you seek me, you'll \_\_\_\_\_ de - stroy \_ me, rape my mind and smell \_

Gtr. 4



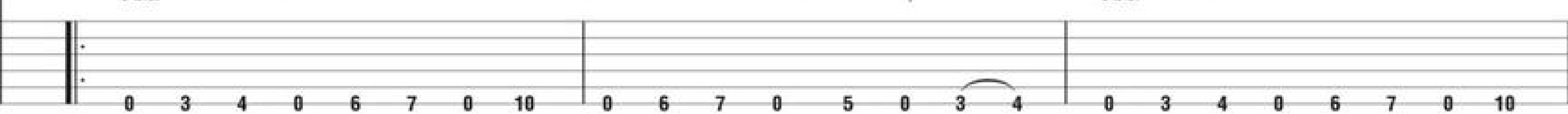
Gtrs. 2 &amp; 3

Riff B

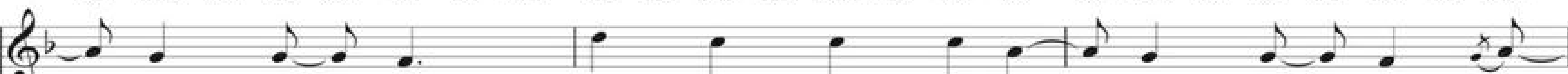


P.M.

P.M.



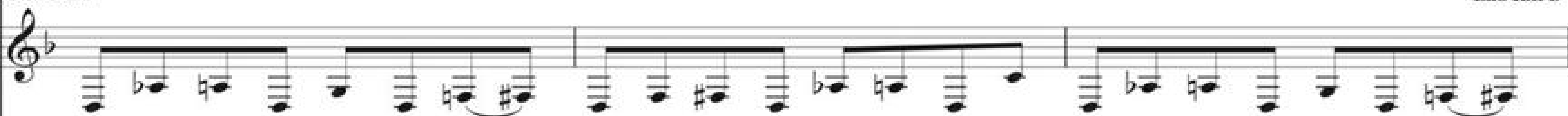
D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5



\_\_\_\_\_ to the my \_\_\_\_\_ knees. } Born and { bro blood - ken } ev - 'ry sin - gle time. \_  
 \_\_\_\_\_ the pop - pies. }

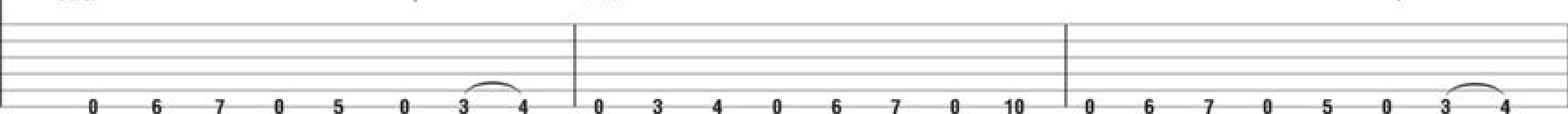
Gtrs. 2 &amp; 3

End Riff B



P.M.

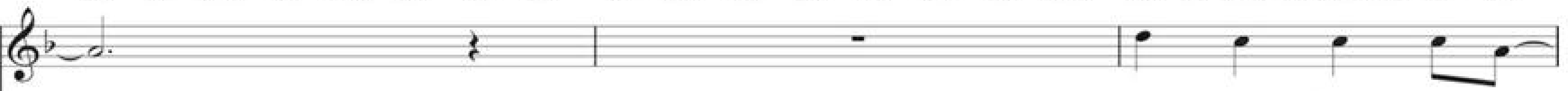
P.M.



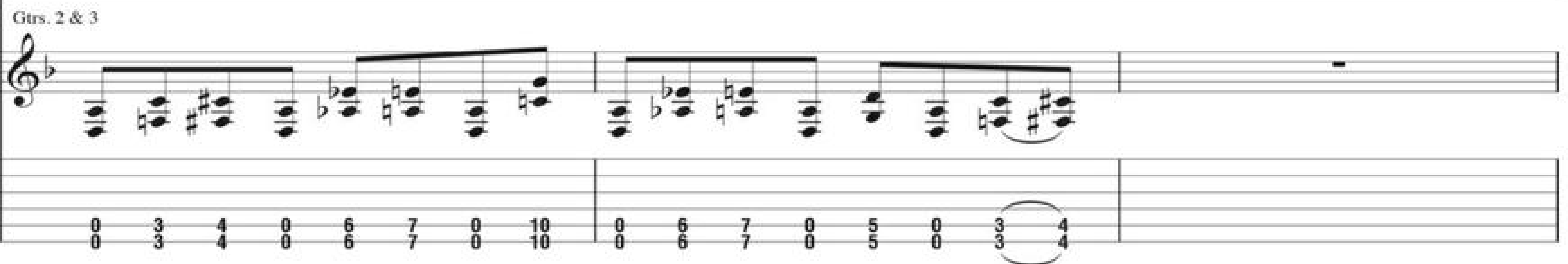
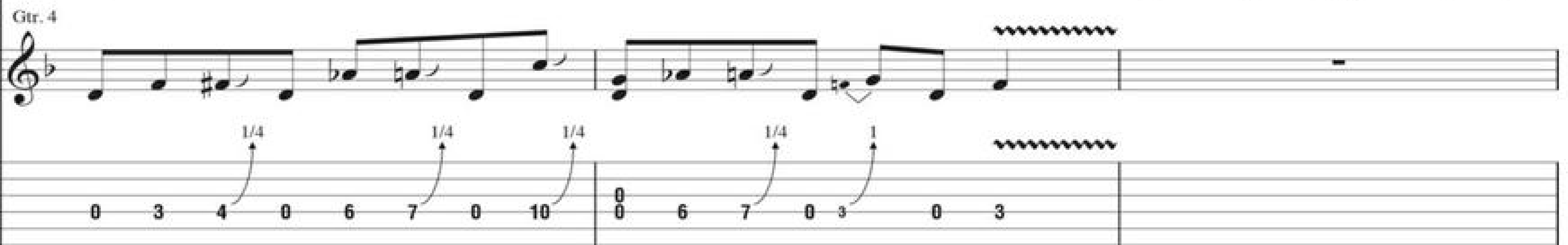
2nd time, Gtr. 4; w/ Fill 1

Gtrs. 2 & 3; w/ Riff B  
Gtr. 4 tacet

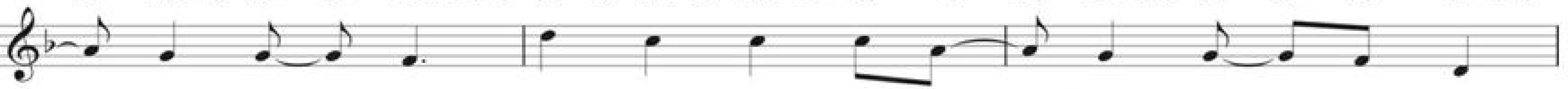
D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5



Al - ways keep me un -



D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

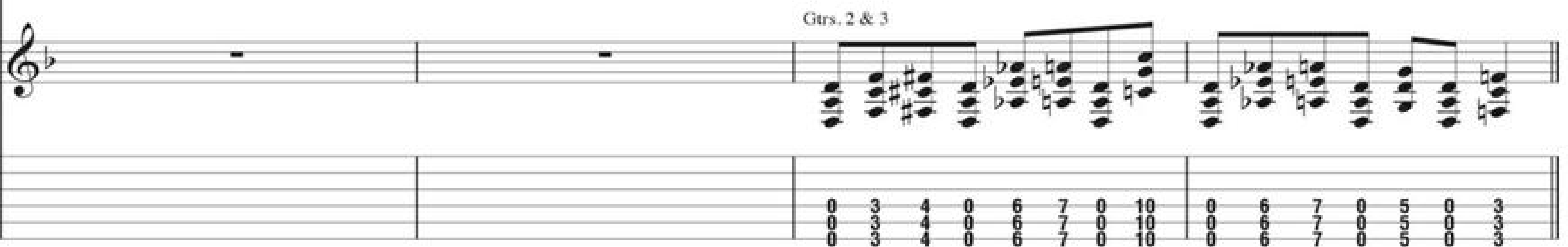


der fin - ger. That's the spot where you { run might to lin - me. } Might

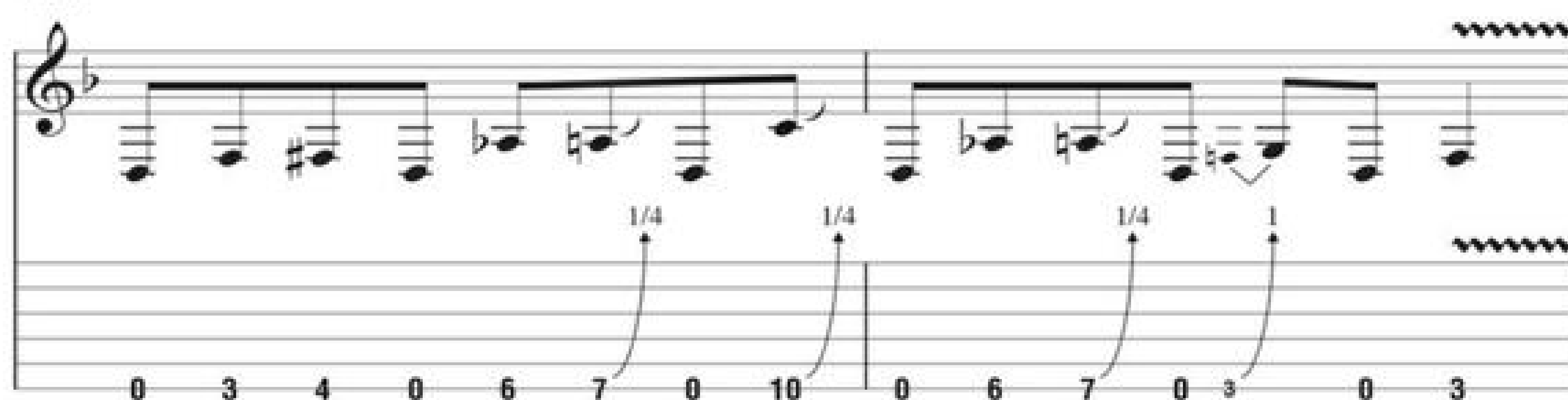
D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5



see some type of pleas - ure in my mind. (Ah.)



Fill 1  
Gtr. 4





**Chorus**  
Half-time feel

D5 Cadd9

Yeah, \_\_\_\_\_ here comes \_ the wa - ter. \_ It comes \_ to

Gtr. 4 **Riff C**

0 3 4 0 6 7 0 10 | 0 6 7 0 5 0 3 4 | 0 4 5 0 5 7 0 10 | 0 5 7 0 5 0 4 5

**Rhy. Fig. 2**  
Gtrs. 2 & 3

1. **End half-time feel**

G/B D5

wash a - way \_ the sins \_ of you \_ and I. \_ This time \_ you will

**End Riff C**

0 4 5 0 7 9 0 10 | 0 7 9 0 5 0 5 4 | 0 3 4 0 6 7 0 10 | 0 6 7 0 5 0 3 4

**End Rhy. Fig. 2**

0 0 6 6 6 6  
0 0 3 3 3 3

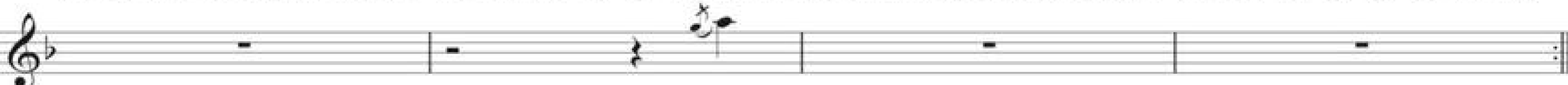
12

**Interlude**  
Gtrs. 2 & 3: w/ Rhy. Fig. 1 (4 times)  
Gtr. 4: tacet

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

see. \_\_\_\_\_ Ay, \_\_\_\_\_ ay,

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5



ay.

2.

2nd time, Gtr. 5: w/ Fill 2

1st time, Gtrs. 2 &amp; 3: w/ Rhy. Fig. 2

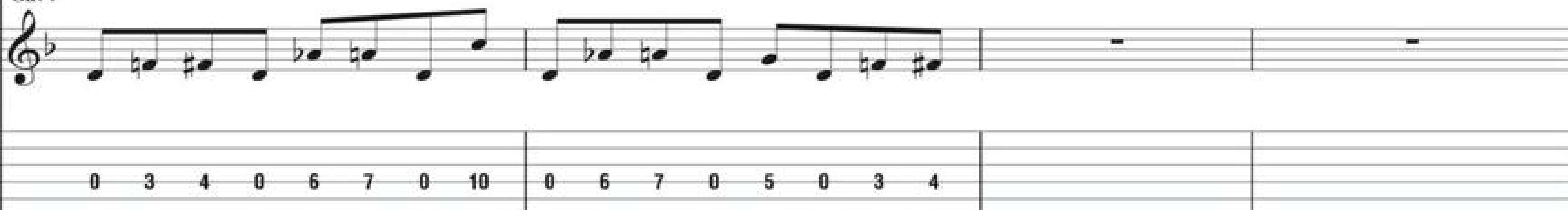
Gtr. 4: w/ Riff C

2nd time, Gtrs. 2 &amp; 3: w/ Rhy. Fig. 2 (1st 4 meas.)

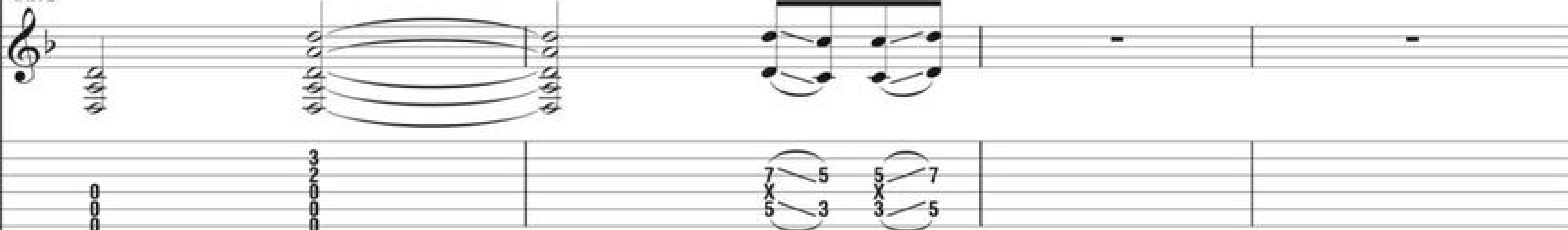
D5



Gtr. 4



Gtr. 2



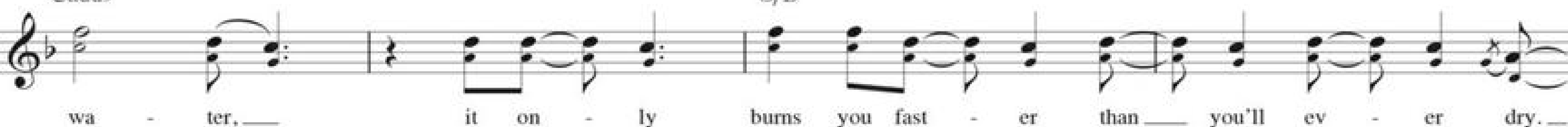
Gtr. 3



To Coda

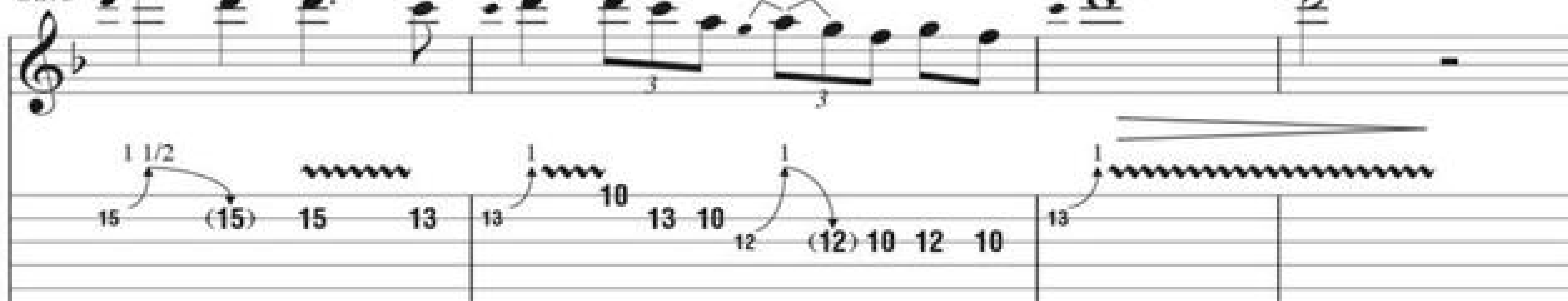
G/B

Cadd9



Fill 2

Gtr. 5



D5

Interlude

D

This time with me.

Gtr. 1

*p* *mf*

\*Vol. swell

Gtr. 2

Gtr. 4

Gtr. 2 *divisi* *p*

Gtr. 3

*pp*

C5

G

D

N.C.

Oo. hoo.

Gtr. 1

## D5

w/ wah-wah

Rhy. Fig. 3

Gtrs. 2 &amp; 3

P.M.

F.M.

P.M.-1

P.M.

PM.

G/B

Cadd9

End Rhy. Fig. 3

P.M.-4

P.M. = 4

D5

8va 10 100 200 300 400 500 600 700 800 900 1000

4640

P.M.

P.M.

P.M. -4      let ring - - - - -4

Gtr. 5

12 (12) 12 10 13 12 10 13 12 10 13 12 10 13 12 10

Gtr. 2

0 7/5 7/5 8/5 7/5 7/5 7/5 10/8 10/8 10/8 0

C5

13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10

5 5 5 5 5 5 10/8 10/8 10/8 0

G/B

Cadd9

13 10 13 10 13 10 13 10 13 10 13 10 13 10 13 10

2 2 2 2 2 2 10/8 10/8 10/8 10/8

Gtr. 5

D5 F5 G5 A5

1/2 (13) 10 13 10 13 10 13 12 12 1/2 (12) 10 12 10 12 10 10 8 8 10 8

Gtr. 2 & 3

7 7 7 7 0 0 0 0 0 3 3 3 5 5 7 7

Verse

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3 times)

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5

3. When you look, you see \_\_\_\_\_ right through \_ me. Cut the rope, I fell \_

Gtr. 5

12

D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5

\_\_\_\_\_ to my \_\_\_\_\_ knees. Born and blood - ied ev - 'ry sin - gle

Gtr. 5

(12)

*D.S. al Coda*  
(take 2nd ending)

D5 C5 D5 B5 C5 D5 A5 D5 Ab5 A5 D5 G5 D5 F5 F#5

time. \_\_\_\_\_

Gtr. 5

12 13 10 12 13 10 12 9 10 12 12 10  $\frac{1}{2}$

Gtr. 4

0 10 12 0 9 10 0 7 0 6 7 0 5 0 3  $\frac{1}{2}$

Gtrs. 2 & 3

0 10 12 0 0 10 0 7 0 6 7 0 5 0 4 4

## ⊕ Coda

**End half-time feel**

burns you fast - er than you'll ev - er dry. This time with

**Outro**

Gtrs. 2 & 3: w/ Rhy. Fig. 1 (3 times)

D5 F5 F#5 D5 Ab5 A5 D5 C5

Gtr. 5 tacet

D5 Ab5 A5 D5 G5 D5 F5 F#5

me. \_\_\_\_\_ Ay.

Gtr. 4 Riff D

End Riff D

12 10 11 12 9 10 12 13 12 9 10 12 12 12 10 11

Gtr. 5 loco

12

Gtr. 4: w/ Riff D (2 times)

D5 F5 F#5 D5 Ab5 A5 D5 C5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 N.C.

Ay.

Gtr. 4

D5 C5 D5 B5 C5 D5 A5 D5 Ab5 A5 D5 G5 D5 F5 F#5 D5 N.C.

13 10 12 13 10 9 10 12 12 12 10 11 12 (12)

Gtrs. 2 & 3

0 10 12 0 9 10 0 7 0 6 7 0 5 0 3 4 0



All Rights for Black Frog Music in the U.S. and Canada Controlled and Administered by Universal - PolyGram International Publishing, Inc.  
International Copyright Secured All Rights Reserved



Verse

D

Gtrs. 1 & 3 tacet

C

Gtr. 3

1. She's got a smile \_ that it seems to me \_ re - minds \_ me of child - hood mem - o - ries \_ where ev -

Gtr. 1

(15)

Rhy. Fig. 1

Gtr. 4 (elec.)

mp

w/ clean tone

let ring

15 14 12

13 12 10

10 13 12

End Rhy. Fig. 1

Gtr. 2

let ring

3 2 2 3 0 0 3 0

3 2 1 0 0 1 3 1 1 2 0 0

G

'ry - thing was as fresh \_ as a bright \_ blue sky. \_

Gtr. 4

let ring

3 3 0 3 3 0 2 0 2 3 2 3

Gtr. 2

let ring

0 0 0 0 0 3 0 0 0 0 2 3 2 0 2 3 2 0 0 2 0

\*w/ echo set for half-note regeneration w/ 2 repeats.

Now and then \_ when I see her face \_ she takes me a - way \_ to that spe - cial place, \_ and if I

Riff B End Riff B

w/ chorus  
let ring -----  
let ring -----

let ring -----  
let ring -----

let ring -----  
let ring -----

G D  
stared \_ too \_ long, I'll prob-'ly break down and cry. \_\_\_\_\_

let ring -----  
let ring -----

let ring -----  
let ring -----

let ring -----  
let ring -----

let ring -----  
let ring -----

**Chorus**

Gtr. 4 tacet  
A5

C5 D5

Whoa, whoa, whoa, sweet child o' mine. Whoa,

**Riff C**

Gtr. 1

Gtr. 2

Gtr. 5 (elec.)  
mp  
w/ dist.

P.M. --- P.M. ---

A5 C5 D5

oh, oh, oh, sweet love of mine.

let ring

Gtr. 1  
fdbk.

Gtr. 6 (elec.)  
divisi  
mf  
w/ dist.

## C

D

## Det ränge

Citr. 6

<sup>a</sup>Gtr. 1 to right of slash in tab.

Gtr. 3

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a G major chord, indicated by a 'G' above the staff. The melody starts on a half note G4, followed by a series of eighth notes: A4, B-flat4, A4, G4, F4, E-flat4, D4, and C4. The lower staff is in bass clef and contains fingerings for the left hand. It starts with an 8, followed by a 10, then a (10) with an upward arrow, and an 8. The next measure has a 10, then a 10 with an upward arrow, then a 10 with a dashed line and an upward arrow, and a (10) with an upward arrow. The final measure has a 9 with an upward arrow.

let ring -----

let ring -----

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of two sharps (F# and C#). The melody is written on a five-line staff, and the accompaniment is written on a four-line staff below it. The second system continues the piece, with the melody and accompaniment staves. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible. The key signature and time signature are indicated at the beginning of the first system.

(cont. in slashes)

Verse

Gtr. 4: w/ Rhy. Fig. 1  
Gtr. 6 tacet

D

Gtr. 3

Gtr. 3 tacet

C

2. She's got eyes \_ of the blu - est skies \_ and if they thought of rain, \_\_\_\_\_ I'd

Gtr. 2

let ring

let ring

0 2 2 3 2 0 2 0 3 2 0 1 0 2 3 1 1 0 0

G

D

hate to \_ look in - to those eyes \_ and see \_ an ounce \_ of pain. \_ Her

Gtr. 4

let ring

let ring

3 3 0 3 3 0 3 0 2 3 2

Gtr. 2

let ring

let ring

0 0 0 0 0 0 0 2 2 0 3 2 3 0 3

Gtr. 4: w/ Riff B

C

hair re - minds \_ me of a warm, safe place \_ where as \_ a child \_ I'd hide \_\_\_\_\_ and

Gtr. 2

let ring

let ring

2 3 3 3 2 0 0 0 1 1 0 1 0 1 0 1

G D

pray for the thun - der and the rain \_ to qui - et - ly pass \_ me by. \_ \_ \_ \_

Gtr. 4

let ring

Gtr. 2

let ring

## Chorus

Gtr. 1: w/ Riff C  
Gtr. 4 tacet

A5 C5 D5

Whoa, \_ \_ \_ \_ \_ whoa, \_ sweet child o' mine. \_ \_ \_ \_ \_ Whoa, \_

Gtr. 5

P.M. - - - -

Gtr. 2

P.M. - - - -



A5 C5 D5

whoa, oh, oh, oh, sweet love of mine.

Gtr. 5 fdbk.  
Gtr. 6 *divisi*

Interlude

Gtr. 5 tacet

D C

Gtr. 6

Gtr. 2

let ring - - - - -

Gtr. 3

G

1/2 1/2 hold bend

D

X 10

C

(Oo.)



A5 C5 D5

Gtr. 5

whoa, oh, oh, oh, sweet love of mine.

Gtr. 2

2 2 2 5 5 5 0 0 7 7 7 7 7 7 2 4

Gtr. 5: w/ Rhy. Fig. 2

A5 C D/A

Whoa, oh, oh, oh, sweet child o' mine. Oo, yeah, yeah.

2 2 2 X X 5 5 5 X X 7 7 7 7 7 7 7 7 0 0

A5 C D5 D#5

Oo, sweet love of mine.

Gtr. 5

P.M. - - - - - P.M. - -

2 X 2 X X 5 X 5 X X 7 7 7 7 7 7 7 7 7 7 7 7 0 0 6

Gtr. 2

(cont. in slashes)

2 2 2 X X 5 5 0 0 7 7 7 7 7 7 7 7 7 7 6 6

## Guitar Solo

**Guitar Solo**

E5 C<sup>III</sup> B5 A

Gtr. 2

Gtr. 1

8va

loco

\*w/ wah-wah

\*As filter

Riff D

Gtr. 4

let ring

End Riff D

Gtr. 5

Gtr. 4: w/ Riff D (2 1/2 times)

The musical score for the guitar solo is divided into three measures, each corresponding to a specific fret position: E5, CIII, and B. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first measure (E5) features a quarter note on the first string, followed by a half note on the second string, a quarter note on the third string, and a quarter note on the fourth string. The second measure (CIII) features a half note on the first string, a quarter note on the second string, a quarter note on the third string, and a quarter note on the fourth string. The third measure (B) features a half note on the first string, a quarter note on the second string, a quarter note on the third string, and a quarter note on the fourth string. The score also includes a guitar solo line with a treble clef and a key signature of one sharp (F#). The solo line features a series of eighth notes, a triplet of eighth notes, and a half note. The fret numbers for the solo line are 14, 11, 12, 14, 13, 12, 13, 12, 10, 13, 13, 12, 12, and 12. The solo line is marked with a '3' for a triplet and a '1/2' for a half note.

A E5 C<sup>III</sup>

12 14 15 (15) 7 1/2 (7) 9 9 7 1/2 (7) 9 9 8 1/2

B5 A5 E5 C5

8 (8)/11 7 1/2 7 9 9 10 10/14 7 1/2 (7) 9 8 1/2

B5 A5

P.M. -----

Gtr. 6

w/ wah-wah  
P.M. 4

8 9 7 8 7 9 7 10 1 8 7 11 7/8 11 12 14 11 12 14/15 12 14 15 14 12 15 14 11/12 14 12 15 12 15 1 (15) 12

Gtr. 1

8 11 9 1

Gtr. 4

let ring -----

2 1 2 1 0 2 1 2 0 2 2 2 2 2 2 0 2 2 2 0 3 2

Gtr. 1 tacet  
E

\*Gtrs.  
2 & 5

Gtr. 4 tacet  
G<sup>III</sup>

Gtr. 6

Gtr. 4

0

\*Composite arrangement

A<sup>v</sup> C5 D5<sup>v</sup> G5 E

Gtr. 6

G<sup>III</sup> A<sup>v</sup> C5 D5<sup>v</sup> G5





Gtr. 5 tacet  
G5

A5

End Voc. Fig. 1

C5

D5

G5

Where do we go, — now?      Where do we go?) —      Oo, ——— oh, —  
Whispered: (Ah.)

P.M. -4  
Harm. 4

steady gliss.

steady gliss.

Bkgd. Voc.: w/ Voc. Fig. 1

E5

G5

A5

Where do we go? ———      Oh, —      where do we go, — now?

P.M.  
Harm.

steady gliss.

P.M.

steady gliss.

C5                      D5                      G5                      E5                      G5

Where do we go? —

Oo, — oh, *Whispered:* (Sweet child o' mine.) —

P.M. --- 4

Asus2                      C                      D5                      G5                      E5                      Bkgd. Voc.: w/ Voc. Fig. 1

where do we go, — now?                      I, I, I, I,

steady gliss.

12 (14)                      12 <sup>1/4</sup> (12)

P.M. --- 4                      slight P.M. ----- 4

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation is in treble clef with a key signature of one sharp (F#). The melody is written on the upper staff of each system, and the accompaniment is on the lower staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. The piece concludes with a final chord in the melody and a sustained bass note.

A C5 D5 G5

where do we go, \_\_\_\_\_ now? Ah, \_\_\_\_\_

8va

End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4 (1 1/2 times)

E G

where do we go? \_\_\_\_\_

Gtr. 6

8va

loco

grad. bend

1/2

A C5 D5 G5

Where do we go, \_\_\_\_\_ now?

E

G

Where do we go? \_\_\_\_\_ Oo, \_\_\_\_\_ whoa, \_\_\_\_\_

grad. bend

(14) 14 (14) 12 14 14 12 14 12

A

N.C.

E5

where do we go, \_\_\_\_\_ now? No, no, no, no, no, no, no. Sweet child. \_\_\_\_\_

Gtr. 6

15 16 12 15 12 15 12 15 12 14 14 12 14 14 14

Gtr. 5

(cont. in slashes)

6 7 5 X 6 7 5 9 7 9 8 7 5 9 0 X 9 0 X X

Gtr. 2

7 7 5 7 5 7 6 5 3 2 2 0 2 0 2

Gtr. 5  $G5^x$   $A5^v$  C5  $D5^v$

*rit.* *rit.*

Sweet child of

Gtr. 6

$\frac{1}{2}$

14 14 14 2 X X 17/19 19 14 14 10 10

Gtr. 2

*rit.*

7 7 5 (5) 7 5 (7) 7 5

Freely

E5

mine.

grad. bend

$\frac{1}{2}$

7 (7) 2 3 5 (5) 3 0 (0) -1/2 (0)

\*Hold body of guitar firmly with pick-hand and push on back of headstock to lower the pitch of the open 6th string.

let ring

7 9 9 9

from Guns N' Roses - G N' R Lies

# Used To Love Her

Words and Music by W. Axl Rose, Slash, Izzy Stradlin', Duff McKagan and Steven Adler

Tune down 1/2 step:

(low to high)  $E\flat$ - $A\flat$ - $D\flat$ - $G\flat$ - $B\flat$ - $E\flat$

## Intro

Moderately fast ♩ = 140

(Talking & count-off)  
4 sec.

$\text{Gtr. 1 (acous.)}$

$\text{D}$   $\text{A}$   $\text{G}$   $\text{A}$

$mf$

TAB

\*Chord symbols reflect basic harmony.

$\text{D}$   $\text{A}$   $\text{G}$   $\text{A}$

$\text{Gtr. 2 (elec.)}$

$mf$   
w/ clean tone

let ring -----|

$\text{Gtr. 1}$

Copyright © 1988 Guns N' Roses Music (ASCAP) and Black Frog Music (ASCAP)

All Rights for Black Frog Music in the U.S. and Canada Controlled and Administered by Universal - PolyGram International Publishing, Inc.

International Copyright Secured All Rights Reserved

## Verse

D

A

G

A

1. I used to love \_\_\_\_ her.

but I had to kill\_\_\_\_\_ her.

Rhy. Fig. 1A

[illegible]

Rhy. Fig. 1

The first system of musical notation for 'The Little Boat' is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a half note, a quarter note, and eighth notes, with some measures containing beamed eighth notes. The notation is in a simple, accessible style suitable for young learners.

[illegible]

D

A

G

A

I used to love \_\_\_\_ her, oo, \_\_\_\_\_ yeah, but I had to kill \_\_\_\_ her.

I used to love \_\_\_\_ her, oo, \_\_\_\_\_ yeah,

but I had to kill \_\_\_\_\_ her.

30	40	30	40	20	20	40	0	300	20	0	20	20	20	40	0
----	----	----	----	----	----	----	---	-----	----	---	----	----	----	----	---

[illegible]



G A G A

I had to put — her six feet un - der,

The first system of the musical score consists of four staves. The top staff is the vocal line, featuring a melody in G major with lyrics 'I had to put — her six feet un - der,'. The second staff is the piano accompaniment, showing chords and arpeggiated figures. The third staff is the guitar part, with fret numbers (0, 2, 4) and strumming patterns (X for downstroke, O for upstroke). The fourth staff is a continuation of the guitar part with more complex arpeggiated patterns.

G A D

and I can still — hear her — com - plain. —

End Rhy. Fig. 1A

let ring —

End Rhy. Fig. 1

let ring - 4

The second system of the musical score continues the composition. It features a vocal line with lyrics 'and I can still — hear her — com - plain. —'. The piano accompaniment and guitar part follow the same style as the first system. The system concludes with a double bar line, followed by the text 'End Rhy. Fig. 1A' and 'let ring —'. The next system begins with 'End Rhy. Fig. 1' and 'let ring - 4', indicating a repeat of a rhythmic figure.

# Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

D A G A

2. I used to love \_\_\_ her, oo, \_\_\_ yeah, but I had to kill \_\_\_ her.

D A G A

I used to love \_\_\_ her, oo, \_\_\_ yeah, but I had to kill \_\_\_ her.

G A G A

I knew I'd miss \_\_\_ her, so I had to keep \_\_\_ her.

G A D

She's bur-ied right \_\_\_ in my \_\_\_ back yard. \_\_\_ Oh, \_\_\_ oh, \_\_\_

(She's bur-ied right \_\_\_ in my \_\_\_ back yard.) \_\_\_

## Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Gtr. 2: w/ Rhy. Fig. 1A (1st 12 meas.)

D A G A

yeah. Oo, \_\_\_ yeah. \_\_\_ Whoa, oh, oh, oh,

Gtr. 3 (elec.)

*mf*  
w/ clean tone

1 hold bend

9 10 10 9 (9) 7 9 7 9 7 7 9 7 10 9 9 9 9 7 10 11

Gtr. 2


Rhy. Fill 1

End Rhy. Fill 1

The musical score for guitar 2 consists of a melodic line on a single staff and a corresponding rhythmic pattern on a second staff. The melodic line begins with a treble clef and a key signature of two sharps (F# and C#). It features a series of eighth and sixteenth notes, followed by a measure with a whole note and a fermata. The rhythmic pattern is written below the staff, using numbers to indicate the duration of each note: 0, 0, X, 3, 2, X, 3, 0, X, 3, 2, X, 3, 2, 0, 2, 0, 4, 0, 2, 0, 4, 0, 0, and 0. The score is divided into measures by vertical bar lines.

Gtr. 1: w/ Rhy. Fig. 1 (1st 12 meas.)  
Gtr. 2: w/ Rhy. Fig. 1A  
Gtr. 3: tacet

D A G A



3. I used to love \_\_\_ her, but I had to kill \_\_\_ her.

D A G A

I used to love \_\_\_\_ her, oo, \_\_\_\_\_ yeah, but I had to kill \_\_\_\_ her.

G A G A

She bitched so \_\_\_\_ much, she drove me \_\_\_\_ nuts.

G A A6 D

And now we're hap - pi - er \_\_\_\_ this way. \_\_\_\_\_ Yeah. \_\_\_\_

(And now we're hap - pi - er \_\_\_\_ this way.) \_\_\_\_

Gtr. 1

### Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (1st 13 meas.)  
Gtr. 2: w/ Rhy. Fig. 1A (1st 14 meas.)

D A G A

Whoa, oh, \_\_\_\_ yeah. *Spoken: Take it for what it*

Gtr. 3

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

12 11 13 10 13 11 11 | 11 9 10 9 10 8 8 | 9 7 8 7 8 10 8 7 | 9 11 10 9 10 9 10 9

D A G

is.

5/7 5 7 7 5 7/9 7 9 9 7 9

7 7 9 9 9 7 7 9 7 8 8 7 9

10 10 7 9 8 8 7 8 7 9 7 9 7 10

A G A

1/2 9 9 7 9 9 7 9 7

1 hold bend 10 10 1 hold bend 10 10 1 hold bend 10 10 1 hold bend 10 10

10 (10) 8 10 10 8 10 8

G A G

1 hold bend 10 10 1 hold bend 10 10 1 hold bend 10 10 1 hold bend 10 10

10 (10) 8 10 10 8 10 8

10 7 10 10 (10) 8 10 9 8 10 9 (9) 7

Gtr. 3 A

Gtr. 2: w/ Rhy. Fill 1

D

*p*

9 7 9 9 1/2 9 (9) 7 9 9

7 9 7 10 9 (9)

7 9 7/9 7 9 7

Gtr. 1

let ring - - -

2

Verse

Gtr. 1: w/ Rhy. Fig. 1 (1st 12 meas.)  
Gtr. 2: w/ Rhy. Fig. 1A (1st 12 meas.)

Gtr. 3 tacet

D A G A

4. I used to love her, but I had to kill her.

Gtr. 3

I used to love her, oo, yeah, but I had to kill her.

D A G A

I used to love her, oo, yeah, but I had to kill her.

G A G A

I had to put her, oo, six feet under.

G A D N.C.

And I can still hear her complain.

(And I can still hear her complain.)

Gtr. 2

Gtr. 1

# Welcome To The Jungle

**Words and Music by W. Axl Rose, Slash, Izzy Stradlin, Duff McKagan and Steven Adler**

Tune down 1/2 step:

(low to high)  $E^b-A^b-D^b-G^b-B^b-E^b$

## Intro

Moderately ♩ = 101

N.C. (B5)

<sup>11</sup>Citr. 1 (dist.)

■Slash    ■■Set delay for dotted eighth-note regeneration w/ 2 repeats.

\*\*\*  $\gamma$  = upstroke;  $\sqcap$  = downstroke

Spoken: Oh, my God!

Screamed: Oh, \_\_\_\_\_ ah, \_\_\_\_\_

†Cit. 2 (dist.)

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody begins with a whole rest, followed by a quarter rest, then a quarter note G4 (marked with an 'x'), and another quarter note G4 (marked with an 'x'). A bar line follows. The second measure starts with a quarter note A4 (marked with an 'x'), followed by a dotted quarter note G4. The system ends with a half note A4-B4. The dynamic marking *mf* is placed below the first measure of the second measure.

†Izzy Stradlin

††Gr. 3 (dist.)

The first system of the musical score is for the treble clef. It begins with a key signature of two sharps (F# and C#). The first measure contains a whole rest. The second measure contains a half note G4, followed by a quarter note A4, and then a dotted half note G4. A slur is placed over the last two notes (A4 and G4). The dynamic marking *mf* is placed below the first note of the slur.

++Slash

Gr. 1

Musical score for "The Rose Tree" in G major, 2/4 time. The score is divided into two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which also end with a repeat sign. The melody is written on a treble clef staff with a key signature of one sharp (F#). The tempo and dynamics are marked as "↑↑↑ *sim.*" and "P.M." below the first measure. Below the staff, there is a guitar fretboard diagram showing the fingerings for the melody. The diagram consists of two staves, each with a dashed line indicating the fret. The first staff shows the fretting for the first two measures, and the second staff shows the fretting for the next two measures. The fingerings are indicated by numbers 0, 1, 2, 3, 4, and 5.

†††Second string open is played with an upstroke, other notes are played with downstrokes.

A5

G5

[illegible]

E5

B

The musical score for "The Sound of Silence" by Simon & Garfunkel is presented in a multi-staff format. The top staff is the vocal line, featuring the iconic lyrics "Hello, hello, good morning to you." The second staff is the guitar line, which includes a "P.M." (Pedal Point) section and a "Vol. swell to '10.'" instruction. The third staff is the piano line, which includes a "Pitch: G#" instruction and a "Vol. swell to '10.'" instruction. The bottom staff is the bass line, which includes a "P.M." (Pedal Point) section and a "Vol. swell to '10.'" instruction. The score is written in G major and 4/4 time. The guitar and piano parts feature complex chord voicings and arpeggiated patterns, while the vocal line is a simple melody. The bass line provides a steady accompaniment. The score is divided into measures by vertical bar lines, and the guitar and piano parts include dynamic markings such as "f" (forte) and "p" (piano).



E5

The musical score is written for guitar in D major (two sharps: F# and C#). It consists of three staves. The top staff is a treble clef staff with a melodic line. The middle staff is a bass clef staff with a bass line. The bottom staff is a guitar-specific staff with a melodic line and a fretboard diagram below it. The fretboard diagram shows the fret numbers for each finger (1-4) and the string number (1-6) for each note. The score is divided into two measures by a double bar line. The first measure contains a melodic line in the treble staff, a bass line in the bass staff, and a guitar-specific melodic line in the bottom staff. The second measure contains a melodic line in the treble staff, a bass line in the bass staff, and a guitar-specific melodic line in the bottom staff. The fretboard diagram below the bottom staff shows the fret numbers for each finger (1-4) and the string number (1-6) for each note.

Citr. 1 tacet

D

A5

B5

Cha!

Gtr. 2

let ring -----

1/2 hold bend

12

Gtr. 3

P.M. -----

13

Faster ♩ = 122

\*A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

7 5 7 5 5 7 7 5 7 5 5 7 5 5 4 2 0

\*Chord symbols reflect overall harmony.

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

7 5 7 5 5 7 7 5 7 5 5 7 5 5 4 2 0

Pitch: A

Verse

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

1. Wel-come to the jun - gle, we got fun 'n' games.

Rhy. Fig. 1

5 X 5 3 5 5 5 3 2 0 0 5 5 5 3 5 5 5 3 2 0 0

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

We got ev - 'ry - thing - you want, \_\_\_\_\_ hon - ey, we know the names. - We are the

End Rhy. Fig. 1

P.M. ----- 4

P.M. ----- 4

2 2 0 3 4 5 3 4 2 0 0 2 2 5 3 5 4 2 0

P.M. ----- 4

P.M. ----- 4

P.M. ----- 4

P.M. ----- 4

5 5 5 3 1/2 X 5 5 3 2 0 0 5 5 5 3 1/2 X 5 5 5 3 2 0

D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

peo - ple that \_ can find \_\_\_\_\_ what - ev - er you \_ may need.

Rhy. Fig. 2

9 7 5 7 5 6 4 2 9 7 5 6 4 2 9 7 5 6 4 2

Rhy. Fig. 2A

9 7 5 7 5 6 4 2 9 7 5 6 4 2 9 7 5 6 4 2

E5 D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

If you got the mon - ey, hon - ey, we got your dis - ease in the jun -

End Rhy. Fig. 2

End Rhy. Fig. 2A

Chorus C5 D5

- gle. Wel - come to the jun - gle, watch it bring you to your,

Voc. Fig. 1 End Voc. Fig. 1

(Ah, ah.)

Gtr. 4 (dist.) Fill 1 End Fill 1

*f* \*w/ delay

Gtr. 2 Riff A End Riff A

Gtr. 3

P.M. --- P.M. ---

Gr. 4 tacet

E5 D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 E5

sha, na, na, na, na, na, na, na, na, na, na, knees, — knees. —

**Riff B** End Riff B

\*Gtrs. 2 & 3

\*Composite arrangement

D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 G#5

Uh, ah. I wan - na watch you — bleed.

P.H.

Pitch: F

**Verse**

Gr. 2: w/ Rhy. Fig. 1

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

2. Wel - come to the jun - gle, we take it day — by day. —

Gr. 3

1/2 P.M. — — — — — P.M. — — — — — slight P.M. — — — — —

A5 G5 A5 G5 F#5 E5 A5 G5 A5 G5 F#5 E5

If you want it, you're gon - na bleed but — it's the price — you pay. — And you're a

P.M. — — — — — 1/2 P.M. P.M. — — — — — P.M. — — — — — P.M. — — — — —

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

ver - y sex - y girl who's ver - y hard to please.

E5 D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

You can taste the bright lights but you won't get them for free in the jun -

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Riff A

Gtr. 4: w/ Fill 1

C5 G5 D5

- gle. Wel - come to the jun - gle. Feel my,

Gtr. 3

- gle. Wel - come to the jun - gle. Feel my,

Gtrs. 2 & 3: w/ Riff B

E5 D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 E5

my, my, my ser - pen - tine.

D5 Bb5 A5 G5 E5 B5

Uh, ah. I wan - na hear you scream.

Gtr. 2

Uh, ah. I wan - na hear you scream.

Gtr. 3

Uh, ah. I wan - na hear you scream.

## E7

Ctrl. 1

Gtr. 1

The musical score for guitar 1 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note F#4, followed by a quarter note G#4, and then a quarter note A4. This is followed by a quarter rest, then a quarter note B4, and another quarter rest. The melody continues with a half note C5, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. This is followed by a quarter note G#5, a quarter note A5, and a quarter note B5. The melody ends with a quarter note C6. The fretboard diagram below the staff shows the corresponding fret numbers for each note: F#4 (1st fret), G#4 (2nd fret), A4 (3rd fret), B4 (4th fret), C5 (5th fret), D5 (6th fret), E5 (7th fret), F#5 (8th fret), G#5 (9th fret), A5 (10th fret), B5 (11th fret), and C6 (12th fret). The diagram is divided into two sections by a vertical line, with the first section covering frets 1-6 and the second section covering frets 7-12.

Gar. 2

Gtr. 2

0 12 11 12 14 7 7 7 7 7 7 0 2 0 3 2 0 4/7

Rhy. Fig. 3

Gar. 3

[illegible]

End Rhy. Fig. 3

Gtr. 3: w/ Rhy. Fig. 3 (2 times)

Oh, \_\_\_\_\_ oh. \_\_\_\_\_

Gr. 1

Gr. 1

The musical score for guitar (Gr. 1) is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various notes, rests, and chords, with some notes marked with 'x' or 'X'. There are also some unusual markings, such as a double sharp (##) and a double flat (bb). The score is divided into two systems by a vertical bar line. The first system contains measures 1 through 6, and the second system contains measures 7 through 12. The notation is somewhat complex, with many notes and markings that are not standard for a guitar score.

Gr. 2

[illegible]

Uh, uh, uh,

*Sva* *loco*

D5 D#5 E5 D5 D#5 E5 D5 D#5 E5 D5 D#5 E5

uh, uh, uh, uh,

Gtr. 1 *15ma* *loco* P.H.

Rhy. Fig. 4 End Rhy. Fig. 4

Gtr. 3 P.M. P.M.

Gtr. 2



Gtr. 1: tacet  
Gtr. 2: w/ Rhy. Fig. 1

Gr. 3

P.M. -----|

1/2

P.M. -----|

Harm.

P.M. --|

P.M. -----|

P.M. -----|

7 5 7 6 5 7 6 5 6 5 3 5 5 3 3 4

Pitch: C#

\*Harmonic located three-fourths the distance between the 1st & 2nd frets.

Gr. 4

Gr. 4

Gtr. 3: w/ Rhy. Fig. 2A  
Gtr. 4 tacet

[illegible]

E5 D5 E5 D5 C#5 B5 E5 D5 E5 D5 C#5 B5

You can have an - y - thing you want \_ but you bet - ter not take it from me, \_\_\_\_\_ in the jun -

Gtr. 4

Gtr. 3

### Chorus

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Riff A

C5/G

C5/G G5 D5 A5

- gle. Wel - come to the jun - gle, watch it bring you to your,

Gtr. 4

Gtr. 3

Gtrs. 2 & 3: w/ Riff B  
Gtr. 4 tacet

E5 D5 Bb5 A5 G5 E5 E5 D5 Bb5 A5 G5 E5

sha, na, na, na, na, na, na, na, na, na, na, knees, \_ knees. \_\_\_\_\_

D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 E5

Uh, I'm gon - na watch you bleed. \_\_\_\_\_

\*Gtrs. 2 & 3

\*Composite arrangement

**Interlude**

D/A                      G                      D/A                      G

Gtr. 2

let ring -----

let ring -----

Gtr. 5 (clean)

mf

let ring -

Gtr. 3

let ring -----

\*Roll back vol. knob.

**Bridge**

D                      G                      D/A

And when you're high, — you nev - er, ev - er wan - na come down, —

let ring -----

let ring -----

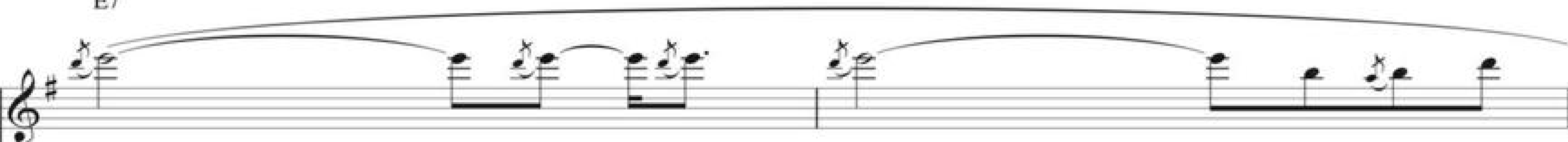
\*\*Vol. swell



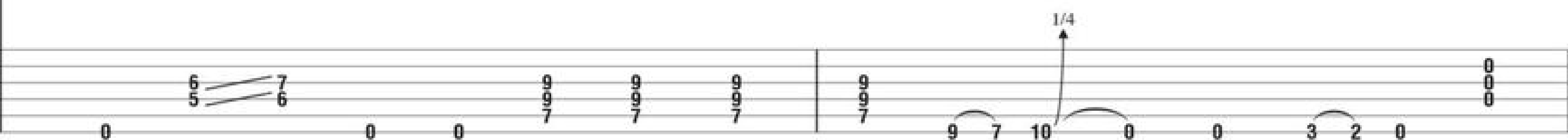
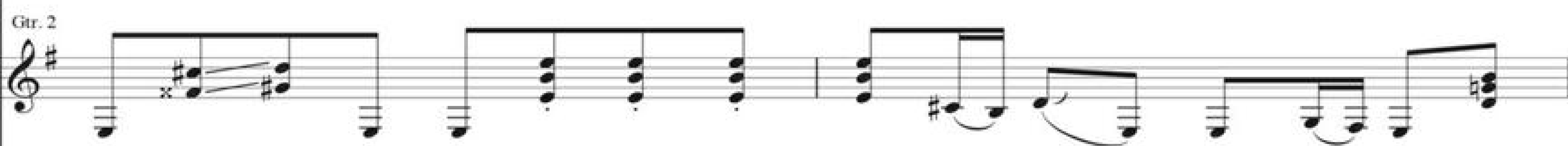
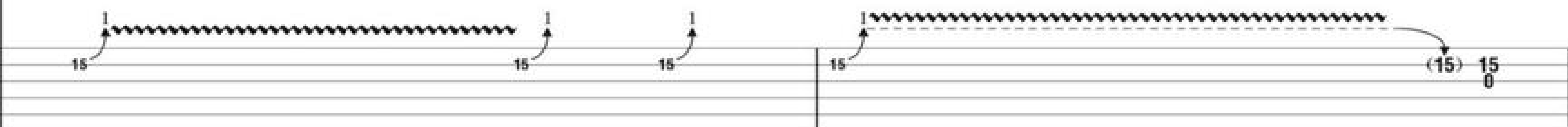
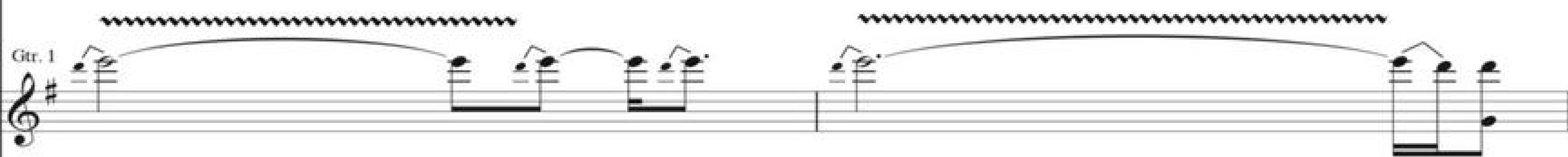
Guitar Solo

Gtr. 3: w/ Rhy. Fig. 3

E7



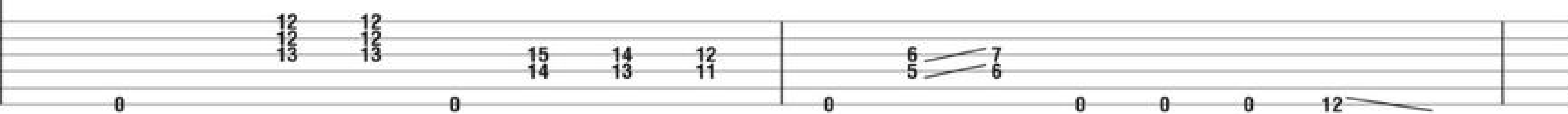
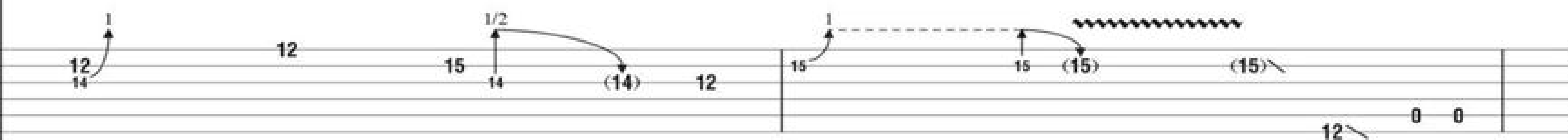
Yeah. \_\_\_\_\_



Gtr. 3: w/ Rhy. Fig. 4



Ow!



Gtr. 1

C#m B5 B7/A B5 B7/A B5 Bb5 B5 C5 C#m B5

P.H.

loco

Pitch: E#

\*Gtrs. 2 & 3

let ring -----|

\*Composite arrangement

B7/A B5 B7/A B5 Bb5 B5 C5 C#5 B5 B7/A B5 E5

let ring -----|

P.M.

E6 E5 E6 E5 E6 E5 B5 B6 B5 B6 B5

let ring -----|

P.M.



N.C.

15ma

steady gliss.

34 33 31 30 30 29 28 27 26 24

\*Hypothetical frets; located over pickups

15ma

Harm.

let ring

loco

Pitch: B  
F#  
D

3 3 3 5 11 12 (12)

19 10 10

15ma

string noise

1/2

12 14

(12) (14)

1/2 2 0 2 0 12 14 (12) (14)

Riff C

End Riff C

P.M.

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2 7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2

7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2 7 7 7 7 6 6 6 5 5 5 4 4 3 3 2 2



Gtr. 1

Gtr. 2

Gtr. 6 (dist.)

Gtr. 6 tacet

Music notation for Gtr. 6, featuring a melodic line with a long sustain and a final note marked with an 'x'.

You're gon - na die!

Gtr. 1

steady gliss.

Music notation for Gtr. 1, featuring a steady glissando effect.

Music notation for Gtr. 1, featuring a steady glissando effect.

Gtr. 2

steady gliss.

Music notation for Gtr. 2, featuring a steady glissando effect.

Music notation for Gtr. 2, featuring a steady glissando effect.

Gtr. 1 tacet

F#5 F5 F#5 G5 A5 G#5 A5 Bb5

Music notation for Gtr. 1, featuring a series of chords: F#5, F5, F#5, G5, A5, G#5, A5, and Bb5.

In the jun -

Gtrs. 2 & 3

Music notation for Gtrs. 2 & 3, featuring a series of chords and a melodic line.

### Outro-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 2: w/ Riff A

C5

G5

D5

- gle. Wel - come to the jun - gle, watch it bring you to your,

Music notation for the Outro-Chorus, featuring a series of chords and a melodic line.

Gtr. 4

Fill 2

End Fill 2

Music notation for Gtr. 4, featuring a series of chords and a melodic line.

Gtr. 3

Rhy. Fig. 5

End Rhy. Fig. 5

Music notation for Gtr. 3, featuring a series of chords and a melodic line.

Gtrs. 2 & 3: w/ Riff B  
Gtr. 4: tacet

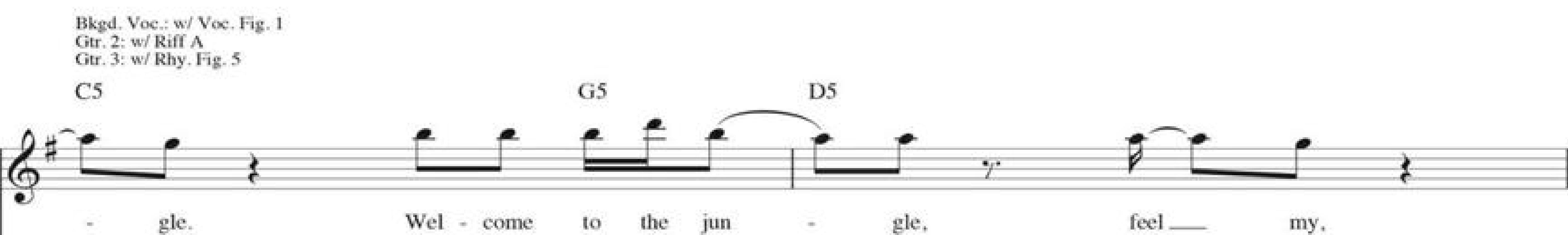
E5 D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 E5



sha, na, na, na, na, na, na, na, na, na, na, knees, knees. In the jun -

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Riff A  
Gtr. 3: w/ Rhy. Fig. 5

C5 G5 D5



- gle. Wel - come to the jun - gle, feel my,


Gtr. 4



- gle. Wel - come to the jun - gle, feel my,

Gtrs. 2 & 3: w/ Riff B  
Gtr. 4: tacet

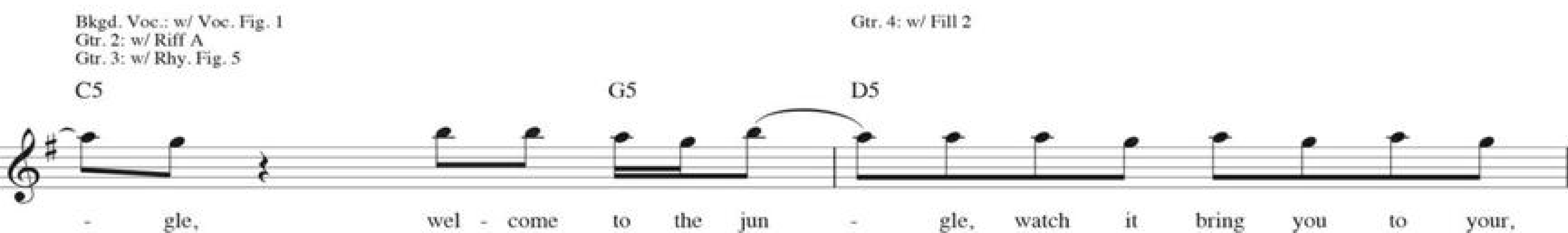
E5 D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 E5



oh, my, my, my ser - pen - tine. Jun -

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Riff A  
Gtr. 3: w/ Rhy. Fig. 5

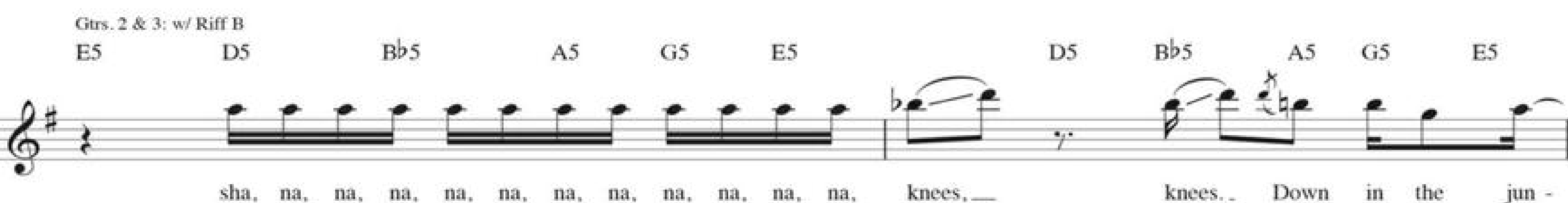
C5 G5 D5



- gle, wel - come to the jun - gle, watch it bring you to your,

Gtrs. 2 & 3: w/ Riff B  
Gtr. 4: w/ Fill 2

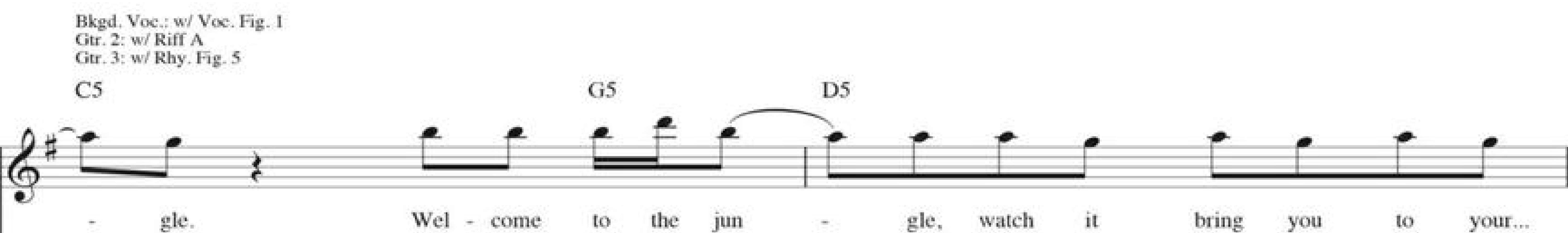
E5 D5 Bb5 A5 G5 E5 D5 Bb5 A5 G5 E5



sha, na, na, na, na, na, na, na, na, na, na, knees, knees. Down in the jun -

Bkgd. Voc.: w/ Voc. Fig. 1  
Gtr. 2: w/ Riff A  
Gtr. 3: w/ Rhy. Fig. 5

C5 G5 D5



- gle. Wel - come to the jun - gle, watch it bring you to your...

Gtr. 4



- gle. Wel - come to the jun - gle, watch it bring you to your...

E

D

B $\flat$

A

G

E

A

G

E

E7 $\sharp$ 9



It's gon - na bring you down! Huh!

Gtr. 4



Gtr. 3



Gtr. 2



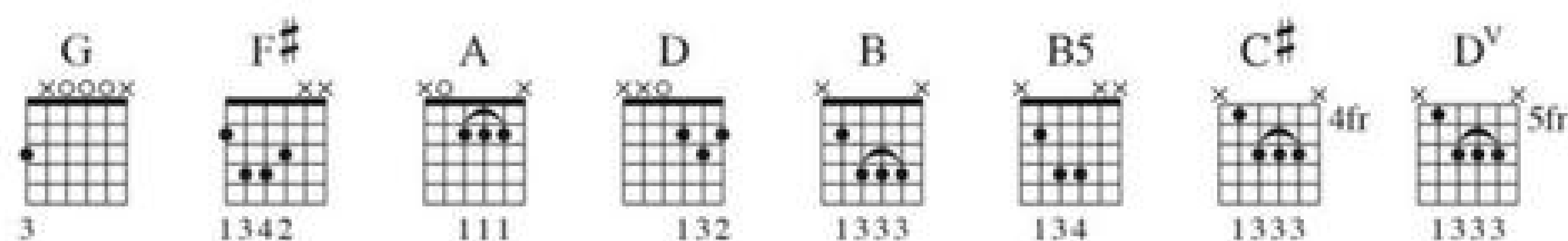
Free time



from Guns N' Roses - Use Your Illusion II

# You Could Be Mine

Words and Music by Izzy Stradlin' and W. Axl Rose



Tune down 1/2 step:  
(low to high) E<sup>b</sup>-A<sup>b</sup>-D<sup>b</sup>-G<sup>b</sup>-B<sup>b</sup>-E<sup>b</sup>

## Intro

Fast ♩ = 153

N.C.

Gtr. 1 (dist.)

musical notation for Gtr. 1 (dist.)

*mf*

Harm. -----

\*\*\**mp*

string noise

TAB

12 9 7 5 3

Pitch: G#

E B

14 14 14

\*\*\*Vol. control set to "4"

\*Vol. control set to "7"

\*\*Pick sixteenth-notes while sliding in direction indicated in tab.

Gtr. 2

musical notation for Gtr. 2

† *p* *mp*

††F#5

(14) (14) (14)

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

†Vol. fade and swell.

Gtr. 3 (dist.)

musical notation for Gtr. 3 (dist.)

†††*pp*

2 2 2

††Chord symbols reflect harmony implied by bass, next 24 meas.

†††Vol. control set to "0," then swell.

E5 F#5 E5

8va

fdbk.

let ring

14 14 14 (14)

Pitch: C#

E

E

2 2 2

Pitch: A

G#

Gtr. 1

F#5

*f*  
w/ wah-wah

16 (16) 14 14

16 14 14

14 14 (14) 12

\*Vol. control set to "10"

Gtr. 2

8va - 7

loco

Riff A

16 9 (9) 19

16 16 (16) 14 14

16 14

14 14 (14) 12

Gtr. 3

P.S.

Riff A1

4 4 (4) 2 2

4 2 2

2 2 (2) 0 0

Gtrs. 2 & 3: w/ Riffs A & A1

F#5

E5

End Riff A

End Riff A1

Measure 1: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (half). Fretboard diagram: 14, 12, (12).

Measure 2: Treble clef, key of D major. Notes: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (half). Fretboard diagram: (12), X, X, 16, (16), 14.

Measure 3: Treble clef, key of D major. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (half). Fretboard diagram: 16, 14, (14), 14.

Measure 4: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (half). Fretboard diagram: 14, 12, 12.

Measure 5: Treble clef, key of D major. Notes: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (half). Fretboard diagram: 16, 16, (16), 14, 14.

Measure 6: Treble clef, key of D major. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (half). Fretboard diagram: 14, 12, 12.

Gtr. 1

E5

F#5

E5

Gtr. 2

Riff B

Gtr. 3

Riff B1

Measure 7: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (half). Fretboard diagram: (14), 14, 14, 12, 14.

Measure 8: Treble clef, key of D major. Notes: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (half). Fretboard diagram: 14, 12, 12, (12), 14.

Measure 9: Treble clef, key of D major. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (half). Fretboard diagram: X, 16, (16), 14.

Measure 10: Treble clef, key of D major. Notes: D4 (quarter), E4 (quarter), F#4 (quarter), G#4 (quarter), A4 (half). Fretboard diagram: 16, 14, (14), 14, 14.

Measure 11: Treble clef, key of D major. Notes: A4 (quarter), B4 (quarter), C#5 (quarter), D5 (quarter), E5 (half). Fretboard diagram: 16, 14, (14), 14, 12, 12.

Measure 12: Treble clef, key of D major. Notes: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), C#5 (half). Fretboard diagram: 14, 12, (12), 14, 14, 12.

## F#5



E Esus4 E5

slight P.M. -----|

1	1	1	1	1	1	1	1	2	2	2	2	2	2	2	2	2	4	2	4	2	4	0
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	4	2	4	2	4	0

6	6	6	6	6	6	6	6	7	7	7	7	7	7	7	0	0	2	4	2	4	2	4	2	2
7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	0	0	2	4	2	4	2	4	2	2

F#5

fdbk.

Pitch: G#

\*Gtrs. 2 & 3 Rhy. Fig. 1

4	4	X	X	2	4	4	2	4	2	4	2	4	0	4	4	X	X	2	4	4
4	4	X	X	2	4	4	2	4	2	4	2	4	0	4	4	X	X	2	4	4

Gtr. 1

E5

(16)

Gtr. 4 (dist.)

*mf*

1 5 (5) 5 5 (5) 2

\*Vol. swell

Gtrs. 2 & 3

(4) 2 4 2 4 2 4 0 2 0 2 0 2 4 2 4 2 4 0

F#5

1. Oh, — I'm a

(16) (16)

5 2 4 4 2 4 2 5 2 4 5 2 4 2 4 2 4 2

End Rhy. Fig. 1

4 4 X X 2 4 4 2 4 2 4 2 4 2


### ✂ Verse

Citr. 1 tablet

2nd time, Gtr. 4; w/ Fill 1

Citir 4 lafel

F#5



cold heart - break - er, fit to burn, \_ and I'll \_ rip your heart in two, \_  
hol - i - days come, and then they go, \_ It's noth - in' new to - day.

Gar\_4

Gtr. 4

Measure 1: Treble clef, key signature of three sharps (F#, C#, G#). A whole note chord consisting of F#4, C#5, and G#5. A wavy line above the staff indicates a tremolo effect.

Measure 2: A half note chord consisting of F#4 and C#5, followed by a dotted half note chord consisting of F#4, C#5, and G#5.

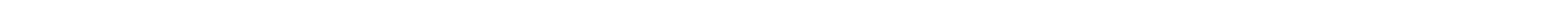
Measure 3: A half note chord consisting of F#4 and C#5, followed by a dotted half note chord consisting of F#4, C#5, and G#5.

Measure 4: A whole rest.

[illegible]

Clor. 3

Gtr. 3



The notation for guitar 3 is on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a quarter note G4, followed by a pair of eighth notes (F#4, E4) marked with an 'x', then a quarter note D4. This is followed by a quarter rest, a quarter note G3, another quarter rest, and a pair of eighth notes (F#3, E3) marked with an 'x'. The staff continues with a series of chords and single notes, including a quarter note D4, a pair of eighth notes (C#4, B3) marked with an 'x', a quarter note A3, and a quarter note G3. The notation concludes with a quarter note G3, a pair of eighth notes (F#3, E3) marked with an 'x', a quarter note D4, and a quarter note G3.

Chr. 2

Gtr. 2

The notation for Gtr. 2 is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The music consists of sixteenth-note chords across three measures. The first measure contains two chords: one on the first eighth note and one on the second eighth note. The second measure contains two chords: one on the first eighth note and one on the second eighth note. The third measure contains two chords: one on the first eighth note and one on the second eighth note. The chords are represented by pairs of eighth notes beamed together.

4		
4		
2		

## F-111 1

Gr. 4

[illegible]

Diagram illustrating the construction of the  $\mathbb{Z}_2$ -equivariant Bredon cohomology spectral sequence for the space  $X$ .

The diagram shows a spectral sequence with two main parts. The left part shows the  $E_2$ -page, which is a grid of terms. The top row is labeled  $14$  and the bottom row is labeled  $16$ . The right part shows the  $E_3$ -page, which is a grid of terms. The top row is labeled  $14$  and the bottom row is labeled  $14$ . The right part also shows a differential  $d_2$  mapping from the  $E_2$ -page to the  $E_3$ -page.

The diagram illustrates the construction of the  $\mathbb{Z}_2$ -equivariant Bredon cohomology spectral sequence for the space  $X$ . The left part shows the  $E_2$ -page, which is a grid of terms. The top row is labeled  $14$  and the bottom row is labeled  $16$ . The right part shows the  $E_3$ -page, which is a grid of terms. The top row is labeled  $14$  and the bottom row is labeled  $14$ . The right part also shows a differential  $d_2$  mapping from the  $E_2$ -page to the  $E_3$ -page.

E5

and I'll leave you ly in' on the bed.  
Col - lect an - oth er mem - o

Gtr. 3

P.M. -----| P.M. ---| P.M. P.M. ---|

2 4 2 4 2 4 0 2 0 2 0 2 4 2 1/4 4 2

Gtr. 2

let ring -----|

(4 4 2) 3 3 3 0 0 1

F#5

ry. Well, I'll be out the door home be -  
When I come

P.M. ---| P.M. -----|

2 2 2 X 2 4 2 4 2 4 2 4 0 2 2 2 4 4 4 2

4 4 2 2 4 2 4 2 4 0 4 4 X X 4 4

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

fore late at you wake. \_ night, \_ don't It's noth - in' me new where I've to you, \_ 'cause I Just

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

P.M. ----- P.M. P.M. P.M. P.M. P.M.

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

think \_ we've \_ seen \_ that \_ mov - ie too. \_ ah, ow. \_ 'Cause  
count \_ your \_ stars I'm \_ home \_ a - gain, \_ ow. \_

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

P.M. - P.M. P.M. P.M.

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

let ring -----

Musical staff with treble clef and key signature of three sharps (F#, C#, G#).

**Chorus**

A5 B5 F#5

you could \_\_\_\_\_ be mine, \_\_\_\_\_ but you're

\*Gtrs. 2 & 3

let ring -----| let ring -----| let ring -----|

0 2 2 2 4 4 2 4 4

\*Composite arrangement

A B5 F#5

way \_\_\_\_\_ out \_\_\_\_\_ of line. \_\_\_\_\_ With your

Gtr. 3

let ring -----| let ring -----| let ring -----|

2 2 2 2 4 4 2 4 4 4 4 4 4 4

Gtr. 2

let ring -----| let ring -----| let ring -----|

2 2 2 2 4 4 2 4 4 4 X X 4 X X

To Coda 1 - 

To Coda 2 - 

A5 B5 F#5

bitch - slap rap-pin' and your co - caine tongue, - you get noth - in' \_\_\_\_\_ done. I said,

let ring ----- let ring -----

0 2 2 2 4 4 (4) 0 7 6 4 4 4 6 0 2 2 4

let ring ----- let ring ----- P.M. --- P.M. --- P.M. --- P.M. ---

0 2 2 2 4 4 0 0 2 4 4 2 4 2 4 2 4 4 (4) 2 X X

A5 B5 F#5

you \_\_\_\_\_ could be \_\_\_\_\_ mine, \_\_\_\_\_ ow, \_\_\_\_\_

\*Gtrs. 2 & 3

let ring ----- let ring -----

0 2 2 2 4 4 4 4 2 4 2 4 2 4 4 2 2 2

\*Composite arrangement

### Interlude

Gtrs. 2 & 3: w/ Rhy. Fig. 1

F#5

Gtr. 4

\*\*fdbk. \*\*fdbk.

X X

17

\*\*Microphonic fdbk., not caused by string vibration.

E5 F#5

(17) (17) 14 16 14 17 14 14 17 (17) 17 1/2 14 17 14 16 16

2. Oh, \_\_\_\_\_

Gtr. 4

(16)  $\frac{1}{2}$  (16) 14 17 14 16 14 16

F#5

noth - in' \_\_\_\_\_ done. I said,

Gtr. 3 Rhy. Fill 1A End Rhy. Fill 1A

7 6 4 4 4 6  
X X X X X X  
5 4 2 2 2 4

Gtr. 2 Rhy. Fill 1 End Rhy. Fill 1

4 4 0  
4 4 0  
2 2 0

A5 B5 C#5 N.C.

you \_\_\_\_\_ could \_\_\_\_\_ be mine. \_\_\_\_\_

Gtr. 4

Gtr. 1

Gtr. 4 *divisi*

X X 6 X X  $\frac{1}{2}$  (16) (16) 14 14

Gtr. 2

let ring ----- let ring -----

0 2 2 2 4 4 6 6 6 6 16  $\frac{1}{2}$  (16) (16) 14 14

Gtr. 3

fdbk.

$\frac{1}{2}$  2 (2) 0



F#5

E5

Gr. 1

Gtr. 1

The musical score for guitar 1 consists of a melodic line and a fretboard diagram. The melodic line is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of chords and melodic fragments, including a sequence of eighth notes and a final chord. The fretboard diagram below the staff shows the fret positions for the strings. The first string is fretted at the 14th fret, the second at the 14th fret, the third at the 14th fret, and the fourth at the 14th fret. The diagram also includes a 1/2 fret shift and a 1/2 fret shift back to the original position.

Gr. 3

[illegible]

Git. 3: w/ Riff A1

F#5

E5

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It contains four measures. The first measure has a half note G#4. The second measure has a half note F#4. The third measure has a half note E4. The fourth measure has a half note D4. A long slur covers all four measures.

You could be mine. \_\_\_\_\_

Gr. 1

[illegible]

Gtrs. 2 &amp; 3: w/ Riffs B &amp; B1

F#5

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a half note G#4, followed by a whole rest. Then, there is an eighth-note triplet of F#4, E4, and D4. This is followed by a half note D4 with a breath mark (a small 'x' above the note) and a slur. The staff continues with a quarter rest, a half rest, and another half rest. Finally, there is a quarter-note triplet of D4, E4, and F#4, all marked with breath marks ('x' above each note) and a slur.

you could be mine. \_\_\_\_\_

*Whispered:* You could be mine, \_

E5 F#5

you could be mine.

E5

You could be mine, mine, mine, mine.

**Bridge**

= G F# G A D A

Rhy. Fig. 2A

Gtr. 3

Oo, you've been sketch-in' too man-y times.

Gtr. 1

Gtr. 2

Rhy. Fig. 2

End Rhy. Fig. 2A

\*See top of first page of song for chord diagrams pertaining to rhythm slashes.

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

G F# G A D A

Oo, \_\_\_\_\_ why don't you give it a rest? \_\_\_\_\_

Gtr. 3

G F# G B

Why \_\_\_\_\_ must you find \_\_\_\_\_

Gtr. 2

\_\_\_\_\_

Gtr. 3

A G F# D B5

(cont. in notation)

\_\_\_\_\_ an - oth - er rea - son to cry? \_

Gtr. 5 (dist.)

*f*

Gtr. 2

\_\_\_\_\_

**Guitar Solo**

B5 D5 B5

Gtr. 5

\*Gtrs. 2 & 3

Rhy. Fig. 3

\*Composite arrangement

D5 A5 D5/A A5 D5 B5

Gtrs. 2 & 3: w/ Rhy. Fig. 3

D5 B5

End Rhy. Fig. 3



Gtr. 2: w/ Rhy. Fig. 4 (2 1/2 times)

Gtr. 5 tacet

B

C#  
End Rhy. Fig. 4

 $D^V$ 

mat-ter how\_ we make it 'cause it al - ways ends the same. You can push it for more mile - age but your

~~~~~		
(16)		

(16)

Harris.

bend neck - - - - -

-1/2


c#

D

c#





flaps are wear - in' thin, and I \_\_\_\_ could sleep on it 'til morn - in' but this night-mare nev - er ends. \_\_ Don't for -

Gtr. 3



The notation for guitar 3 consists of five measures. The first measure contains a treble clef, a key signature of two sharps (F# and C#), and a series of slanted lines indicating a tremolo or rapid strumming pattern. The second measure features a series of slanted lines above a series of dots, suggesting a tremolo or a specific rhythmic pattern. The third measure shows a series of slanted lines above a series of dots, with a small 'x' mark above the first dot. The fourth measure contains a series of slanted lines above a series of dots, with a small 'x' mark above the first dot. The fifth measure shows a series of slanted lines above a series of dots, with a small 'x' mark above the first dot.

Gar. 3

			
------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------

B

c#

D

get to call my law - yer with ri - dic - u - lous \_ de - mands, \_ and you can take the pit - y so \_ far, but it's

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of several measures, including a half note, a quarter note, and an eighth note, with some measures containing beamed eighth notes. The system concludes with a double bar line and the word 'Harm.' written below the staff.

Harm.

**bend neck** 1997 1998 1999 2000 2001 2002 2003 2004 2005 2006 2007 2008

more than I \_\_\_\_ can stand. \_ 'Cause this couch trip's get-tin' old - er, tell me, how long has it been? \_ 'Cause

bend neck -----

(7) (7) -1/2

4 4 4 2 4 4 4 2 4 4 4 2 4 4 4 2

*D.S.S. al Coda 2*

D<sup>v</sup>

Gtr. 2

five years is for - ev - er and you have - n't grown up yet. Oo.

Gtr. 3

7 7 7 5 7 5 6 4

**Coda 2**

Gtrs. 2 & 3: w/ Rhy. Fills 1 & 1A  
F#5

noth - in' \_\_\_\_\_

Gtr. 5

14 13 12 11

A B

\*Gtrs. 2 & 3

done. I said, you \_\_\_\_\_ could \_\_\_\_\_ be,

11 9 11 11 16 16 16 14 14



The musical score is presented in two systems. The first system contains the vocal melody and piano accompaniment for the first two measures of the phrase. The second system contains the piano accompaniment for the next two measures. The lyrics are written below the vocal line.

**System 1:**

- Measure 1:** Vocal melody starts on a whole note (F#4), followed by a half note (G#4) and a quarter note (A4). Piano accompaniment features a wavy line (pedal point) and a bass line with a dotted half note (F#3) and a quarter note (G#3).
- Measure 2:** Vocal melody continues with a half note (A4) and a quarter note (B4). Piano accompaniment continues with the wavy line and bass line.

**System 2:**

- Measure 3:** Vocal melody continues with a half note (B4) and a quarter note (C5). Piano accompaniment continues with the wavy line and bass line.
- Measure 4:** Vocal melody continues with a half note (C5) and a quarter note (D5). Piano accompaniment continues with the wavy line and bass line.

**Lyrics:** you \_\_\_\_\_ should \_\_\_\_\_ be, you \_\_\_\_\_

**Fingerings:** The piano part includes fingerings 16, 14, and 14 for the bass line in measures 1, 2, and 3 respectively.

[illegible][illegible]

Gtrs. 2 & 3: w/ Rhy. Fig. 5 (7 times)

Bkgd. Voc.: w/ Voc. Fig. 1 (6 times)

Voc. Fig. 1

ay. \_\_\_\_\_

(You could be mine.) \_\_\_\_\_

End Voc. Fig. 1

You could be mine. \_\_\_\_\_

Gtr. 5

16 14 16 14 16 16 16 16 16 14 16 16 14 16 14 16 16 14 16 14 16 16 14 16 14 16



Diagram illustrating a quantum circuit with three stages:

- Stage 1:** A wavy line (control) is connected to a CNOT gate (target) with a  $1/4$  phase shift.
- Stage 2:** A wavy line (control) is connected to a CNOT gate (target) with a  $1/2$  phase shift.
- Stage 3:** A wavy line (control) is connected to a CNOT gate (target) with a  $1/2$  phase shift, and the target is also connected to a CNOT gate (control) with a  $1/2$  phase shift.

Oh, you could be mine.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is written on a single line, with notes beamed in groups of four. There are wavy lines above some notes, indicating a trill or a similar ornament. The bottom staff is a bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The bass line is written on a single line, with notes beamed in groups of four. There are wavy lines above some notes, indicating a trill or a similar ornament. The score is divided into three measures by vertical bar lines.

Oh, \_\_\_\_\_ you could be mine. \_\_\_\_\_

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a melodic line with a long slur spanning across the first two measures, and a series of eighth notes in the third measure.

You could be mine, —

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with various ornaments, including a 'loco' marking, a 'b' (flat) marking, and a wavy line indicating a vibrato or tremolo effect.

Musical staff with a series of fret numbers (17, 14, 17, 14, 16, 16, 14, 16, 14, 16) and a wavy line indicating a vibrato or tremolo effect. The staff is divided into two measures by a vertical line.

Free time

Gtrs. 2, 3 & 5 tacet

N.C.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with a long slur spanning across the first two measures, and a series of eighth notes in the third measure.

yeah.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with a series of eighth notes and a wavy line indicating a vibrato or tremolo effect.

Musical staff with a series of fret numbers (14, (14), 1/2) and a wavy line indicating a vibrato or tremolo effect. The staff is divided into two measures by a vertical line.

Musical staff with treble clef and key signature of three sharps. The staff contains a melodic line with a series of eighth notes and a wavy line indicating a vibrato or tremolo effect.

Musical staff with a series of fret numbers (4, (4)) and a wavy line indicating a vibrato or tremolo effect. The staff is divided into two measures by a vertical line.

from Slash - Apocalyptic Love

# You're A Lie

Words and Music by Slash and Myles R. Kennedy

Tune down 1/2 step:

(low to high) E $\flat$ -A $\flat$ -D $\flat$ -G $\flat$ -B $\flat$ -E $\flat$

## Intro

Moderately fast ♩ = 128

Chord symbols: \*F $\sharp$ sus4 F $\sharp$  C $\sharp$ m A5 Asus4 E5

Gtr. 2 (dist.)

f

TAB

Gtr. 1 (dist.)

f

TAB

\*Chord symbols reflect overall harmony.

Chord symbols: G5 Gmaj7 D/F $\sharp$  E5 F $\sharp$

let ring -----

\*\*T = Thumb on 6th string

TAB

© 2010, 2012 DIK HAYD MUSIC, EMI APRIL MUSIC INC. and HAPPY PAPPER MUSIC

All Rights for DIK HAYD MUSIC Administered by WB MUSIC CORP.

All Rights for EMI APRIL MUSIC INC. and HAPPY PAPPER MUSIC Administered by SONY/ATV MUSIC PUBLISHING LLC, 8 Music Square West,  
Nashville, TN 37203

All Rights Reserved Used by Permission

C#5 E5      F#5 F5 E5      C#5 E5      F#5 F5 E5      C#5 E5      F#5 F5 E5      B5      F#

Harm. 4

Pitch: B   G#

\*Harmonic located two-thirds the distance between 1st & 2nd frets.

Rhy. Fill 1      End Rhy. Fill 1

C#5 E5      F#5 F5 E5      C#5 E5      F#5 F5 E5      C#5 E5      F#5 F5 E5      B5      F#

Rhy. Fig. 1A *loco*      End Rhy. Fig. 1A

Rhy. Fig. 1      End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1

C#5 E5      F#5 F5 E5      C#5 E5      F#5 F5 E5      C#5 E5      F#5 F5 E5      B5      F#

1. You're      the

Gtr. 2

P.M. - 4      P.M. - 4      P.M. - 4

**Verse**  
Gtr. 2 tacet  
C#m G#m/B# E F#m/A#

voice of rea-son that I can't es - cape, \_ cut \_ me down \_ a thou-sand times a day. \_ I don't need \_

Rhy. Fig. 3  
Gtr. 4 (slight dist.)  
mp  
P.M. -----

6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 | 3 3 3 3 3 3 3 3 | 7 7 7 7 7 7 7 7 | 1 1 1 1 1 1 1 1

Rhy. Fig. 2  
Gtr. 3 (slight dist.)  
mf  
\*w/ delay

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4 | 4 4 4 4 4 4 4 4

\*Set for quarter-note regeneration w/ 7 repeats.

Gtr. 3: w/ Rhy. Fig. 2 (2 1/2 times)  
C#m G#m/B# E F#m/A#

\_ you an - y - more. \_ I don't need \_ you an - y - more. \_ I trust -

Rhy. Fig. 3  
Gtr. 4  
P.M. -----

6 6 6 6 6 6 6 6 | 6 6 6 6 6 6 6 6 | 2 2 2 2 2 2 2 2 | 4 4 4 4 4 4 4 4

4 4 4 4 4 4 4 4 | 3 3 3 3 3 3 3 3 | 2 2 2 2 2 2 2 2 | 1 1 1 1 1 1 1 1

Gtr. 4: w/ Rhy. Fig. 2A (1st 6 meas.)  
C#m G#m E

- ed you \_ when there was no one else. \_ All \_ you did \_ was make me

Riff A  
Gtr. 2  
P.M. -----

7 7 5 5 6 6 7 7 5 5 6 6 7 7 5 5 | 5 5 4 4 5 5 5 5 4 4 5 5 5 5 4 4 | 7 7 5 5 4 4 7 7 5 5 4 4 7 7 5 5

F# C#m G#

doubt my - self. \_\_\_ Don't be - lieve \_\_\_ you an - y - more. \_\_\_ Don't be - lieve \_

End Riff A

P.M. -----

9 9 7 7 6 6 9 9 7 7 6 6 9 9 7 7	7 7 5 5 6 6 7 7 5 5 6 6 7 7 5 5	5 5 4 4 5 5 5 5 4 4 5 5 5 5 4 4
---------------------------------	---------------------------------	---------------------------------

E F# A

\_\_\_ you an - y - more. \_\_\_ You bled \_\_\_ me out, \_\_\_ you tore \_

Gtr. 2

P.M. -----

7 7 5 5 4 4 7 7 5 5 4 4 7 7 5 5	9 9 7 7 6 6 9 9 7 7 6 6 9 9 7 7	12 12 10 10 9 9 12 12 10 10 9 9 12 12 10 10
---------------------------------	---------------------------------	---------------------------------------------

Gtr. 4

P.M. -----

2 2 2 2 2 2 2 2	4 4 4 4 4 4 4 4	2 2 2 2 2 2 2 2
2 2 2 2 2 2 2 2	1 1 1 1 1 1 1 1	0 0 0 0 0 0 0 0

Gtr. 3

delay off

Rhy. Fig. 4

2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2
4 4 4 4 4 4 4 4	4 4 4 4 4 4 4 4	0 0 0 0 0 0 0 0
2 2 2 2 2 2 2 2	2 2 2 2 2 2 2 2	0 0 0 0 0 0 0 0

F# G# N.C.

me down. \_ Your time \_ has come, \_ you can go, \_

( 'Cause you're a

End Riff B

P.M. -----

12 12 10 10 9 9 12 12 10 10 9 9 12 12 10 10 12 12 11 11 11 11 12 12 11 11 11 11 12 12 11 11 13 13 13 13 13 13 11 11 \ 10 11

End Rhy. Fig. 4A

P.M. -----

2 0 2 0 2 0 2 0 2 0 4 2 4 2 4 2 4 2 4 2 4 2 6 4 6 4 6 4 6 4

End Rhy. Fig. 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4

Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)  
Gtrs. 3 & 4 tacet

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Screamed: Lie! \_ Lie! \_ Sung: All my faith has been wast - ed, wast - ed.

li - ar, \_ li - ar, \_ 'Cause you're a

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Screamed: Lie! \_ Lie! \_ Sung: I don't need you to save me an - y - more. \_

li - ar, \_ li - ar.) \_

# Verse

Gtr. 3: w/ Rhy. Fig. 2  
Gtr. 4: w/ Rhy. Fig. 3

C#m G#/B# E F#/A#

2. I'm frag-ile but I'm not a fool. I won't hear an-oth-er word from you. You won't hurt

Gtr. 2: w/ Riff A

C#m G# E F#

me an - y - more. You won't hurt me an - y - more. The hand

Gtr. 3

delay off

Gtr. 2: w/ Riff B  
Gtrs. 3 & 4: w/ Rhy. Figs. 4 & 4A

A F# G# N.C.

I held has held me down. It took so long, now I know.

('Cause you're a

## Chorus

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Screamed: Lie! Lie! Sung: All my faith has been wast - ed, wast - ed.

li - ar, li - ar. 'Cause you're a

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Screamed: Lie! Lie! Sung: I won't sit here and take this an - y - more.

li - ar, li - ar.)



A5

F#5

F#11

— You can say — an - y - thing that you wan - na say, but my at - ten - tion is long gone and turned a-way.

[illegible]

Gtr. 1

0 2 4 0

A5 F#5 G#5



You're such a lie, you were on - ly the en - e - my. Ev - 'ry - thing - you are I will de - ny.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The melody is written on a single staff, starting with a quarter rest followed by a series of eighth and quarter notes. The lyrics 'The Rose Tree' are written below the staff. The second system continues the melody, with the lyrics 'The Rose Tree' repeated. The score is in common time (C) and consists of 12 measures.

**Guitar Solo**

C#m G# E F#

12 12 12 (12) 9 11 11 9 11 12 12 11 0 9 11 12 9 12

Rhy. Fig. 5 End Rhy. Fig. 5

P.M. P.M. P.M.

4 4 0 4 4 4 4 0 0 0 0 0 2 2 X X X X 2 2 0 0

Gr. 1: w/ Rhy. Fig. 5 (2 1/4 times)

C#m G# E

Gr. 2

(12) 12 12 (12) 12 (12) 12 11 12 11

F# C#m G#

(11) (11) 12 14 (14) 12 14 14 14 (14) 12 14 14 (14) 12 0 0

E F# C#m

8va loco

17 17 16 14 17 16 14 16 15 14 16 (16) 14 16 14 16 (16) 16 (16) 14 16

G# E B5 F#5

Gtr. 2

17 16 17 18 18 16 18 19 19 19 (19) 17

Gtr. 1

P.M. P.M.

A5

8va

19 (19) 19 17 19 17 16 17 16 17 15 16 14 16 14 12 14 12 11 12 11 12 11 10 11 9 11 9 17 0

0

F# G#

8va

19 (19) 19 17 19 17 16 16 17 16 17 16 19 16 19 16 19 17 19 19 16

P.M.

# Interlude

Gtr. 1: tacet  
Gtr. 2: w/ Rhy. Fig. 1A (1st 3 meas.)

Gtr. 3: tacet

Gtrs. 1 & 2: w/ Rhy. Fill 1

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Musical staff with treble clef and key signature of three sharps (F#, C#, G#). The staff contains a whole rest in the first three measures, followed by a quarter rest in the fourth measure, and then a quarter note G#5, an eighth note F#5, and an eighth note E5 in the fifth measure. The lyrics "( 'Cause you're a" are written below the staff.

Gtr. 3

\*w/ delay

\*Set for eighth-note regeneration w/ 15 repeats.

Musical staff with treble clef and key signature of three sharps. The staff contains a quarter rest in the first three measures, followed by a quarter note G#5, an eighth note F#5, and an eighth note E5 in the fourth measure. The staff is then empty for the next two measures.

## Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
Gtr. 2: w/ Rhy. Fig. 1A (2 times)

C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 C#5 E5 F#5 F5 E5 B5 F#

Musical staff with treble clef and key signature of three sharps. The staff contains a whole rest in the first three measures, followed by a quarter note G#5, an eighth note F#5, and an eighth note E5 in the fourth measure. The lyrics "Screamed: Lie! Lie!" are written below the staff. The staff is then empty for the next two measures.

li - ar, li - ar.

Musical staff with treble clef and key signature of three sharps. The staff contains a whole rest in the first three measures, followed by a quarter note G#5, an eighth note F#5, and an eighth note E5 in the fourth measure. The lyrics "Screamed: Lie! Lie!" are written below the staff. The staff is then empty for the next two measures.

li - ar, li - ar.

'Cause you're a

Musical staff with treble clef and key signature of three sharps. The staff contains a whole rest in the first three measures, followed by a quarter note G#5, an eighth note F#5, and an eighth note E5 in the fourth measure. The lyrics "Screamed: Lie! Lie!" are written below the staff. The staff is then empty for the next two measures.

li - ar, li - ar.)

Gtr. 2

P.M. - 4

P.M. - 4

Musical staff with treble clef and key signature of three sharps. The staff contains a whole rest in the first three measures, followed by a quarter note G#5, an eighth note F#5, and an eighth note E5 in the fourth measure. The staff is then empty for the next two measures.

Git. 2: w/ Riff A (1 1/4 times)

C#5 E5 C#5

D#5 G#5

D#5 E5

F#5

C#5 E5 C#5

I don't need you to save me an-y - more. \_\_\_

(Ah. \_\_\_\_\_ Ah.) \_\_\_\_\_

Gtr. 1

Gr. 1

P.M. P.M. P.M. P.M. P.M.

D#5

G#5

D#5 E5

F#5

G<sup>#5</sup> F<sup>#5</sup> E5

C#5

N.C.

[illegible]

Gr. 2

Gtr. 1

Gr. 1

The musical score for guitar, grade 1, consists of two staves. The top staff is in treble clef and contains a sequence of chords and fingerings. The bottom staff is in bass clef and contains a sequence of chords and fingerings. The chords are: C major (C4, E4, G4), F major (F4, A4, C5), G major (G4, B4, D5), and D major (D4, F#4, A4). The fingerings are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

*ALWAYS ON THE RUN*  
*ANASTASIA*  
*BEGGARS AND HANGERS ON*  
*BLACK OR WHITE*  
*BY THE SWORD*  
*CIVIL WAR*  
*DIRTY LITTLE THING*  
*FALL TO PIECES*  
*THE GODFATHER (LOVE THEME)*  
*GOTTEN*  
*MR. BROWNSTONE*  
*NOVEMBER RAIN*  
*PARADISE CITY*  
*PATIENCE*  
*ROCKSTAR 101*  
*SET ME FREE*  
*SHE BUILDS QUICK MACHINES*  
*SLITHER*  
*SWEET CHILD O' MINE*  
*USED TO LOVE HER*  
*WELCOME TO THE JUNGLE*  
*YOU COULD BE MINE*  
*YOU'RE A LIE*



EXCLUSIVELY DISTRIBUTED BY

**HAL•LEONARD®**